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Early November

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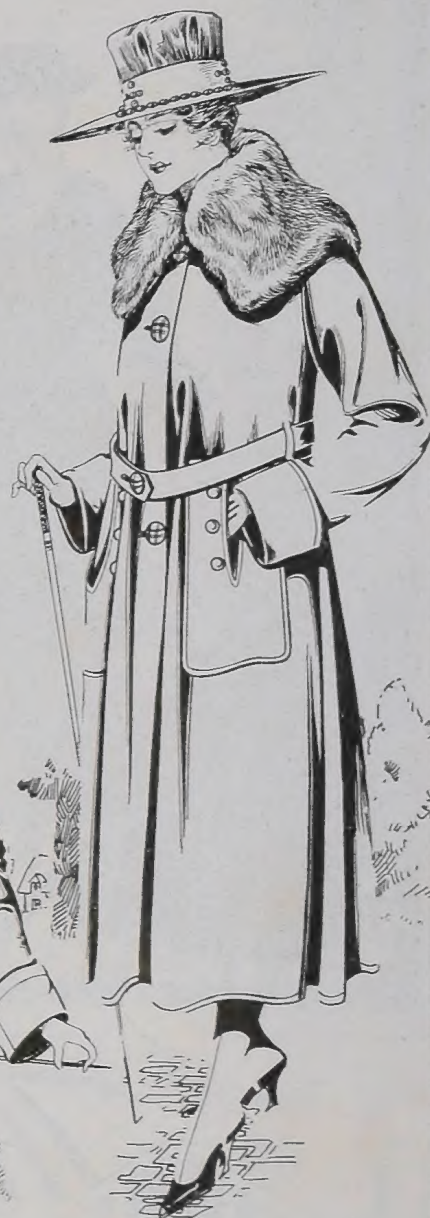
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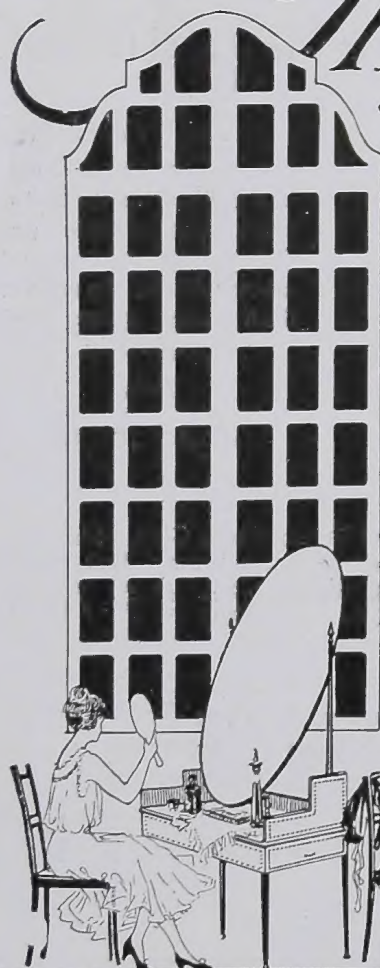
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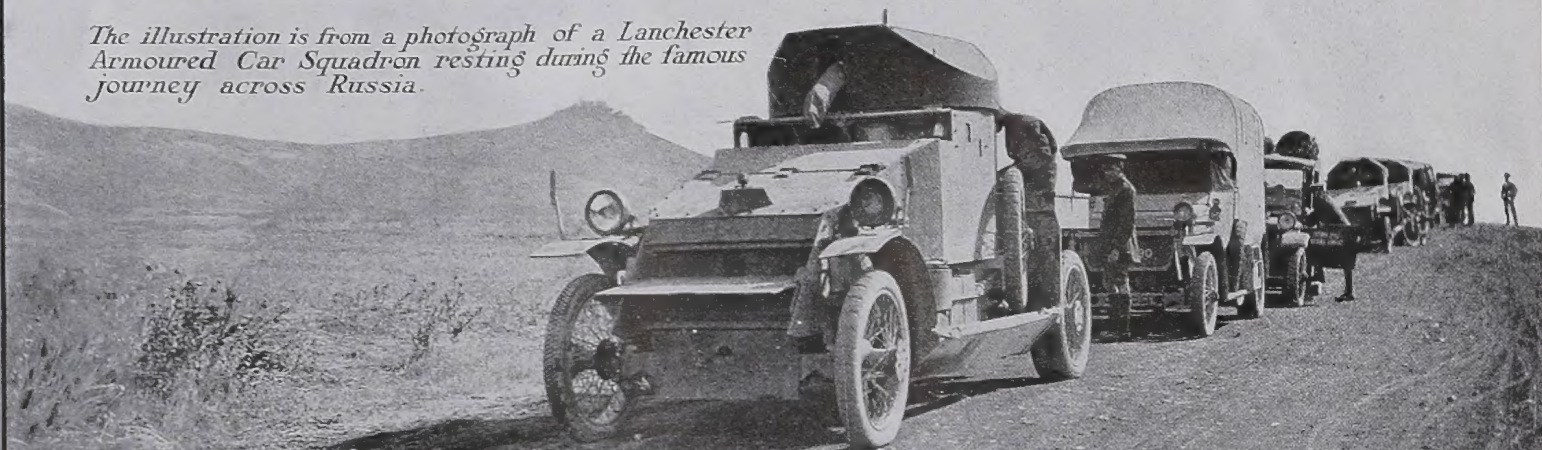
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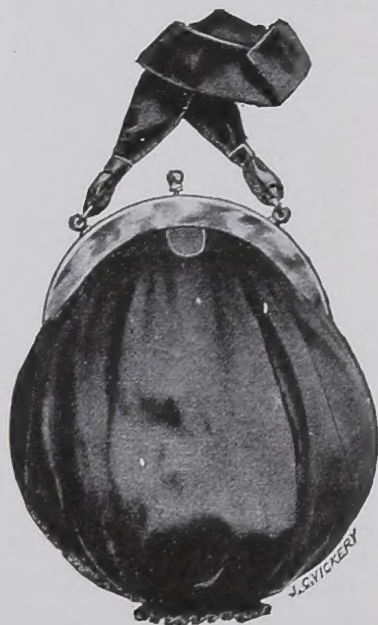
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## THE WINTER FASHIONS NUMBER OF VOGUE

**N**OW that the Paris Openings have decided our fates that had been trembling in the balance for so long, the winter fashions are upon us in deadly earnest. So Vogue takes its pen and pencil—to say nothing of its brush, camera, and notebooks, and all the other things it needs to go to press with, in hand, in order to evolve a complete and perfect thing in the form of a Winter Fashions Number. You know how Vogue does these things; until every bit of fashion information has been stowed away between its two covers, Vogue has no such word as “rest” in its vocabulary.

### FROM PARIS AND NEW YORK HOUSES

And, of course, most of Vogue's information came from Paris. In fact, the first thing the next issue will do will be to open with a long article from Paris, one that contains sketches of everything that the couturiers have decided upon for us. That's to be the most important thing in the next number.

Then, too, all the smart New York shops have been outdoing themselves just to show what a splendidly dressed and thoroughly representative winter this can be; they know that we are going to look our very smartest and gayest, and that we will want just as many costumes and just as charming designs and materials as we ever did. We simply can't be outdone by all the dashing uniforms we're seeing these days. “Keeping up with Lizzie” has been paraphrased into “Keeping up with gold braid and swagger sticks.” So we are going to have a great many winter fashions from the New York houses, too.

Every now and then Vogue likes to specialize in some particular feature of woman's costume and write a whole illustrated article about it. It is usually something that Vogue thinks has many possibilities that are not being made the most of. Now this time we are going to have an article on that variable that must have a limit, the neck-line. Yes, a great deal can be done with a neck-line, after you have decided upon your type. And the illus-

trations for this article are to be by Robert McQuinn.

Another thing that Vogue thought would be interesting, is an article on ribbons and what they have done for women since the days when ribbons were first done at all. You can immediately realize the possibilities of such an article,—and it's just as good as it sounds.

### ANOTHER THING THAT YOU WILL LIKE

For some time Vogue has realized that some one should take in hand the business of wearing patriotic bows and flowers and miscellaneous red, white, and blue articles that mean well, but are neither decorative nor smart. And every one does like to wear a little touch of tricolour these days, undoubtedly. We are going to have photographs of some rather beautiful patriotic jewellery of a simple dignified sort that you can wear without feeling that you are making a travesty. You will like it.

The next issue will do everything you expect it to, and then a little bit more,—just to broaden your interests.

VOL. 50. No. 8

WHOLE NO. 1081

Cover Design by G. W. Plank

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for  
Early November, 1917



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**V**OGUE is published on the 5th and 20th of every month.

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage for Europe, Asia, Africa, and Australasia is 45 francs per annum, payable in advance. Subscriptions should be sent to

VOGUE

2 Rue Edouard VII  
PARIS

Cable Address Vopargan, Paris

LONDON  
Rolls House  
Bream's Buildings  
E. C.  
Cable Address  
Dawvog LondonNEW YORK  
19 West 44th Street  
Cable Address  
Dawvog New York

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BE SMART, SWEET MAID, AND LET WHO WILL BE CLEVER

SKETCHED COSTUMES SPECIALLY DESIGNED BY HELEN DRYDEN

*This is the very embodiment of everything that the coming-out frock of the débutante should be. Its lightness and simplicity, its whimsical arrangement of flowers and ribbons have a pleasant gaiety about them that is very much part of the charm of youth. The frock is of cream white tulle over cream white taffeta, and the girdle and shoulder-knot are of robin's egg blue taffeta. The little festive garlands are of soft pink and blue flowers and tiny mauve berries*





*You see, it's her coming-out party,  
and under those little curls, her  
head is in a delicious whirl*

## BEING DRESSED FOR ONE'S DEBUT

In the Complete Lexicon of Well-groomed  
Youth, There Is No Such Adjective As  
Overdressed; the Smart Débutante Knows  
That in Her Simplicity Lies Her Charm

AS the autumn season merges into November, there begins to appear in New York, notably at Sherry's at the luncheon hour and at the Ritz at tea time, a young person who is, at first glance, a bit difficult to classify. She is quite obviously not a schoolgirl, for she wears her hair up—if it is not bobbed—and the heels of her afternoon boots are high, a thing which no well-bred schoolgirl's heels ever are. It is equally clear that this engaging young person is not a finished young woman of fashion. In the first place, she is so fearfully and wonderfully young—usually not yet freed from the indefinite 'teens. In the second place, it is apparent that she is not quite accustomed to the trappings of young ladyhood. Her hair has a disposition to droop at the sides, which is the way of hair that is being done up for the first time, and the heels of her shoes every now and then surprise her by their presence. As the days pass, the representatives of this class of the very young thing increase in number, and presently whole beves of them gather at noon in the foyer at Sherry's and in the lounge at the Ritz under the chaperonage of some older woman. Then it is that one recognizes them for what they are, the new débutantes of the New York winter season.

THIS year, the coming out of the débutante promises to be a much less formal affair than usual. It has been customary for a number of years to begin the season with a series of subscription dances, which were first known as the Junior Cotillions but which for the last four years have been called the Junior Assemblies. This year, this series of dances has been given up, as well as many of the dances which were planned for individual débutantes. The reason for this, of course, is the fact that many of the young men who should complete these occasions are either at the front or in training for it; a dance at which the girls outnumbered the men about three to one is an affair which could scarcely be considered.

THERE will, however, doubtless be the customary afternoon receptions, and there are plans to give the Junior Assemblies next spring, should conditions change. In ad-

dition to this, numberless entertainments for the benefit of war charities are in preparation. The subscription dances for young people not yet out, those dances known as the Metropolitan dances and the Colony dances, will also be given as usual, since they include only men under military age.

TO return, however, to that young butterfly that is about to emerge from the chrysalis, she is, in nearly all respects, all that one could wish. Everything that expert training and scientific care can do for her has been done. She can dance, skate, ride a horse, and drive a car. She knows something about almost everything under the sun, and she is pleasant to look upon, with her flawless skin, exquisitely kept hair, and her lithe slimness. She is not, however, quite so pleasant to look upon as she might be, for the American débutante is seldom smart. To dress her is indeed a matter which requires discrimination and good taste. She is not like the French girl, who, until her marriage, is actually a *jeune fille*; who never goes anywhere nor does anything except under the chaperonage of her mother. Within certain bounds, the American débutante has a great deal of freedom, and yet, after all, she is only a young girl and any obvious suggestion of sophistication in her clothes is most inappropriate. Yet, if she is tall, with straight black hair, and happens to be the possessor of a distinct personality, the fluffy things usually designed for a girl in her first season are equally unsuitable for her.

The rules which apply to the clothes of the débutante are the same which apply to the clothes of an older woman; they should be adapted to her years, her personality, and the occasion upon which they are to be worn. The débutante's things must be simple but never banal. She should choose delicate rather than decorative colours, but there is no reason why she should adhere to insipid pinks and blues. Old-blue that has a bit of gray in it is far prettier, even on the young girl, than the ordinary pale blue, and a flesh pink which is lightly brushed with yellow is far lovelier than the pink which has not the subtlety of a cleverly toned colour. Hydrangea blue is a shade which



*To be coiffed with a flexible band of old-blue enamel, dotted with black oyx, is one of the many dazzling privileges of being a débutante*





*The complete débutante skates at Tuxedo, of course, and then she wears a costume of tan gloveskin and cheviot, banded with squirrel*

a débutante may wear, especially if she is dark and slender, and delphinium blue is another tone which may well be represented in the wardrobe of a girl who is just coming out. Robin's egg blue is still another blue which she may wear to the definite enhancing of her charm, and shell pink and rose are yet others. All the beige and sand tones she will find both smart and becoming, and if she is dark, there is no reason why she should not wear yellow. In order to make the costumes of even the very young girl really distinctive, subtle hues, compounded of several colours, should be chosen rather than clear tones.

#### FOR EVENING FESTIVITIES

On the pages of this article are sketched costumes specially designed to meet these special needs of the débutante, and with them are shown specially designed and appropriate coiffures. Further suggestions for the wardrobe of this all-important person are given in the photographs which accompany this article. On page 39 is a frock which she might wear at her coming-out party. It is made of flesh coloured faille with little pleatings of the same material about the bottom and at the side of the bodice. The upper part of the gown is of gray blue chiffon, and the upper of the three petticoats is of this same material, while the two under petticoats are of lace dyed a gray blue to match. At the left side, from beneath the bustle, emerges a delightful pretence of a train made of gray blue ribbon and held in place by clusters of blue and mauve flowers similar to those which finish the corsage. Just back of the left ear, a cluster of these blue and mauve flowers are thrust into the hair, which is wound rather closely about the head.

Another suggestion for a coming-out frock, which might also be used at any one of the numberless theatre parties which every débutante attends, is shown on page 34. It is made

of creamy white tulle over cream white taffeta, with a girdle and shoulder-knot of robin's egg blue taffeta. The skirt is caught up in engaging fashion by a garland of soft pink and blue flowers and tiny mauve berries, and a strand of similar flowers extends from the right shoulder to the knot of the girdle. The coiffure in this sketch, too, is quite charming. This time the little débutante has her hair arranged in a cap-like coiffure and held in place by a wreath of soft blue and pink flowers. To make this coiffure yet more becoming, a captivating little curl is released before each ear.

Coiffures which would appear to advantage at the theatre, when a long line of débutantes and their escorts are ranged beside the chaperon of the party, are sketched here and on page 35. At the top of page 35 is a bewitching arrangement



*Her hair isn't really bobbed,—just tucked up to look that way; and there's a cluster of tiny roses over the other ear, too*



*This scheme is preferably for blondes,—although brunettes have tried it with immense success. The only break in the smoothness of the whole coiffure is the cluster of curls*

of brown curls and delphinium blue ribbon. The little curls are massed in a cluster at the top of the head, and more of them are allowed to escape about the ears, but the hair elsewhere is arranged close and bound around with a crossed band of the ribbon. The coiffure at the bottom part of page 35 is bound across the front with a band of flexible old-blue enamel with tiny spots of onyx inset for the sake of contrast. The hair is parted at the left side and swirled forward at the ears in a delightfully becoming manner. In the sketch in the upper circle on this page, the débutante's long hair is turned under in such a way as to make it appear bobbed and is bound across the back with a piece of bronze ribbon ending in a cluster of tiny yellow pink roses over each ear. The blond girl in the lower circle on this page has her hair drawn so closely about her head that the contour is unbroken save at the right ear, where three little curls emerge from beneath a half circle of tiny roses.

A very lovely evening coat which a débutante might include in her wardrobe is sketched at the lower right on this page. It is made of sand

coloured chiffon, lined for warmth with peacock blue velours and trimmed with bands of white rabbit. Colour is contributed by the purple tassel which marks the point where the collar fastens.

To skate at Iceland or, later in the winter, at Tuxedo, a débutante might wear the skating frock sketched at the upper left on this page. This is made of tan gloveskin cloth and has a pleated skirt of tan cheviot and bands of squirrel of the same shade as the cloth. This costume is a one-piece frock, and it fastens in the front beneath a band of fur. It is accompanied by a close cap of squirrel fur with a bronze quill thrust through at each side.

#### WHEN SHE WALKS ABROAD

The simple suit of tobacco brown duvetyne which is photographed on page 40, at the lower right, is very youthful in line. The coat, which is rather short, ties in at the waist with a narrow belt of the duvetyne, which runs through narrow box pleats at the back. The skirt is made in tunic fashion, and the tunic runs to within a few inches of the bottom of the underskirt; this tunic is shirred from the waist and is longer at the front than at the back. The short stole collar is of natural gray squirrel and is fastened at one side. The muff, also, is of squirrel and is perfectly round and untrimmed. A hat of gray velvet with upturned brim is both pleasing and appropriate for wear with such a costume. It is trimmed with gray grosgrain ribbon, and has a smart tailored bow that extends beyond the brim at the back.

A street set specially designed for a young girl is sketched at the upper right on page 38.



*This cloak is a drift of sand coloured chiffon, lined with peacock velours and trimmed with bands of white fur. It fastens with a great splash of colour,—a purple Chinese tassel*





*When you see an otherwise athletic young thing suddenly develop a quiet home-loving nature, you know that at the bottom of it all is a lovely negligée, a thing of silky yellow pineapple cloth and of swan's-down and of clusters of soft-toned flowers*

It is made of smoke gray chiffon velvet trimmed with flying squirrel. The round hat is of the velvet shirred on cords and topped with a pom-pom of fur. The cape and muff are also shirred on cords and are edged with flying squirrel. A young girl should, as a rule, wear long-haired furs, which form admirable frames for youthful faces, while flat furs are more worn by older women. Brown, rose, or white fox, and even pointed fox, are excellent furs for the débutante. Squirrel, though somewhat shorter, is one of the most becoming furs that a young girl can wear, and it is exceedingly smart this season. Chin-chilla is another fur which is at the service of the débutante, and rabbit is charmingly youthful.

#### HER DAYTIME HOURS

A warm coat is a first requisite for the débutante, for she is inevitably an enthusiast for motoring and outdoor sports. At the top of page 91 is shown a new Lanvin model of such a coat; it is of black duvetyn lined with a woollen material somewhat like a knitted wool in a gray and black stripe. It is shirred in at the waist and tied with a narrow belt of the duvetyn, and at the neck similar straps hold the collar in place. The little hat has a top of black and gray wool, and the close band is of black grosgrain ribbon.

The photograph at the upper left on page 38 illustrates accessories which are particularly adapted to a young girl. The hat, an especially smart model, is made of black velvet and is an interpretation of a Chinese hat. The crown is shirred to a flat button on the very top, and the

brim is made of a finely pleated ruffle which stands up all round; there is no trimming on this hat. The bag of black and silver metal cloth, striped in bright green, has a lower part of steel mesh.

For afternoon, all the world, even to the débutante, wears velvet this season. A black velvet frock which is charming in its simplicity and is suitable for wear at luncheon or tea is shown at the bottom of page 38. Other than the two jet buttons at the corners of the square neck, it has no trimming. About the neck is worn a chain of old-ivory with a carved ivory elephant at the end.

A negligée in which the smartest débutante might deign to snatch a few moments' rest between tea time and dinner time appears in the sketch at the top of this page. The slip is made of yellow pineapple cloth embroidered with a delicate scroll in white; it is girdled with beige charmeuse and dotted here and there with clusters of soft-toned flowers. With this is worn a delightful coat of white chiffon embroidered in yellow and edged with white swan's-down. The little cap is of the pineapple cloth bound about with beige ribbon.

Though dances may be few, they will surely sometimes happen, and no débutante has ever been known to have enough dance frocks. Of pale blue taffeta with chiffon sleeves is the dance frock illustrated on page 40 at the top, which is particularly smart because it is untrimmed. It is draped up at the back in a tiny bustle, and a narrow band of the taffeta silk winds about the lower part of the bodice and ties in a pert

little bow at the front. A more elaborate evening dress, made of changeable satin in orchid pink, is shown on page 40 at the lower left. This gown is trimmed with a silver lace having a filet mesh, and it has a little corsage bouquet of hand-made flowers in pastel tones. For wear over such frocks is the evening wrap of dull rose velvet which is shown in the same sketch. It is lined with flesh coloured satin and it has a deep shoulder cape lined with dull rose chiffon brocaded in silver and trimmed with a wide band of Australian opossum in natural gray.

#### LITTLE TOUCHES THAT MAKE A DÉBUTANTE

As with the older women, so with the débutante, it is the little things which really make the costumes smart. For her shoes, the last must always be adapted to the shape of her foot and the shoe designed to make the lines of her foot trim and distinguished. Unless she has a long narrow foot, the extremely long last with the square toe, which has been brought out this season, should not be attempted. This shoe is exceedingly smart, but it is smart on only one kind of foot. The débutante whose foot is made on other lines will find that other models are smarter on her foot than is this. With her tailored suits and walking dresses, the shoes should have either a walking heel or one on military lines. Even her dancing slippers may not have the exaggeratedly high heel, which may with entire correctness be worn by an older woman.

(Continued on page 91)





(Above) This is one of those sets that inspire an intense desire to go right out in the open and stay there. The velvet part is of smoke gray chiffon velvet, lined and corded, and then there are bands of flying squirrel,—it's that lovely gray that harmonizes so well with smoke gray velvet. The general air of naïveté is perhaps its chief charm; from Lizzie Cummins

THINGS THAT HELP

THE DEBUTANTE TO

RESEMBLE A FINISH-

ED SOCIAL PRODUCT

POSED BY VERA BERESFORD

(Above) Not the least of the young person's costume are her accessories; on them may hang her whole individuality. For instance, this little Chinese hat of black velvet can characterize an entire toilet,—it is a final summing up of the smartness of the costume. And then the bag,—it is of black and silver metal cloth striped with bright green and combined with steel mesh. The hat is a Lanvin model, imported, like the bag, by Mac Veady



Goldberg

(Left) This is one of the times when simplicity speaks louder than dozens of ruffles ever could. The only trimming on a black velvet Georgette frock,—the sort of frock a young girl can wear to luncheon or tea—consists of two jet buttons. The old-ivory chain, too, is one of the simple things that a débutante may wear, and it undoubtedly belongs here. Frock and ornament from Mac Veady





The person who wears this frock may be held up as a noble example of how a young woman really can look. It's a bewildering arrangement of flesh coloured gaiter—that's the overdress—edged with little flutings. And there are all of three petticoats, one of gray blue chiffon to match the top of the bodice, and two of gray blue lace. It's very hard to tell which is the more exciting, the bustle or that charming pretence of a train, which really is a wide blue ribbon tucked in at one end with a cluster of mauve and blue flowers like those on the corsage.



THE CHARM AND  
SIMPLICITY OF A  
YOUNG GIRL ARE  
NEVER LOVELIER  
THAN WHEN  
FRAMED IN EVE-  
NING CLOTHES



(Right) This is the young girls' evening frock reduced to its simplest—and smartest—form. Not a single bit of trimming appears anywhere on its pale blue taffeta and chiffon surface. Everything depends upon the draping, and that happened just as it should,—in straight soft folds in the skirt and a tiny, but unmistakable, bustle in back. The sleeves are simply wisps of chiffon, but clever wisps

(Below) The rather short box-pleated jacket, the slim straight lines of the skirt, and the ingenuous air of youth and simplicity make this tobacco brown duvetyn street costume essentially of for the young girl. The short stole and muff are of natural squirrel,—that fur which we always associate with youthful toilets, and the gray velvet hat is trimmed simply with gray grosgrain



This evening gown is one of the most elaborate things the debutante is allowed. It is a changeable orchid coloured satin, with a trimming of lovely fine silver lace and a corsage bouquet of pastel-tinted flowers. The evening wrap is of dull rose velvet, lined with flesh-coloured satin, and is given a shoulder-cape that is edged with Australian opossum, and lined with rose chiffon all embroidered with glints of silver. Gown and wrap from Lizzie Cummins





# NEW YORK TAKES ON ITS AUTUMN COLOURS

It's a Big Piece of Camouflage,—This Changing of All Smart New York from the Light Hues of Its Summer Gingham to the Deep Rich Tones of Its Autumn Modes



*This is one of the autumn hats that have recently appeared at the Ritz, and every inch of it spells Paris*

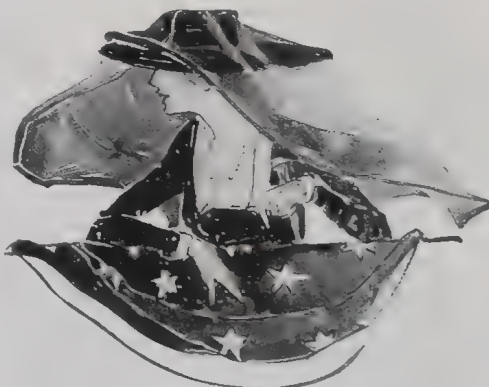
IN the salons of the dressmakers there is much rustling of tissue-paper and snapping of cord mingled with expressions of appreciation voiced in two languages. By these signs one may know that the new French clothes are here. Claire and Anna and Marguerite, the slender mannequins who, during the summer, have graced the Folies, or, perhaps, have listened to the lure of the screen drama, are again about the most important business of showing clothes,—with a whole repertoire of fresh graces acquired in the interim. As yet, however, their audience consists chiefly of Madame or Monsieur, the head of the establishment, with his or her satellites,—for smart New York still lingers out of town.

## THOSE THAT HAVE COME OUT OF PARIS

With the creases of a sea voyage still upon them, the French clothes give testimony to the fashions of the coming season. As, one by one, they emerge from their wrappings, one sees that, beyond peradventure, the silhouette will be straight—not, however, with the straightness of the old-time chemise, but more often with that of a loose waist-line or of draperies that fall in perpendicular folds. Now and then there is a hint of a bustle in the looped-up back of a skirt or in a Japanese sash, but, as a rule, the silhouette shows astonishingly little variation in

width from shoulder to ankle. Quite the most astounding thing about the new clothes are some of the sleeves. One would suppose that at this stage in the history of dress everything in the way of a sleeve which could possibly be invented would have been made. However, Lanvin has invented this season a sleeve that is apparently like no other sleeve that has ever been.

This sleeve consists of a single piece folded and pleated in full at the shoulder, from which it falls in a long loop, the edges of which are not joined. This sleeve is wide at the top, and the material is pleated on the one seam of the sleeve which comes under the arm, and is ar-



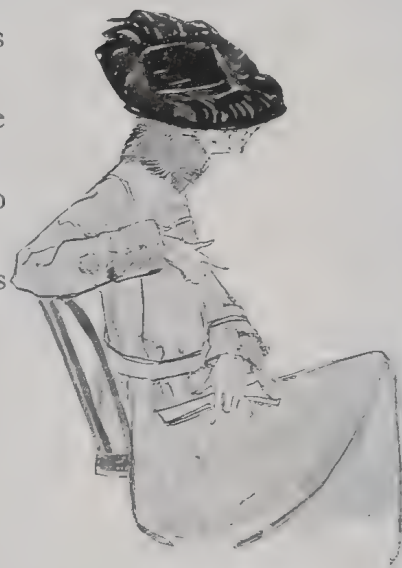
*Mrs. Oliver Harriman, from her point of vantage in the grandstand before the Vanderbilt residence, watched the soldiers march by on "send off" day*

anged so that the sleeve graduates to comparative narrowness at the wrist. This sleeve Lanvin makes only in very soft materials such as crêpe or soft satin, and the lines which it assumes are both unusual and graceful. Many of the sleeves come just a bit below the elbow. Sometimes the cuffs are of a contrasting material, and sometimes they are simply lined with a material of another colour which shows at the edges. This arrangement is particularly dainty.

## LININGS ARE DOING NOBLE THINGS

The use of gorgeous lining in such a way as to form a trimming for the gown is one of the most interesting points in the new fashions. Paquin is sponsor for an exceedingly smart gown which has been worked out in various materials, but which is perhaps loveliest in black velvet lined with a sheer gold tissue embroidered in rose velvet. This gown is cut in points at the bottom and is much slashed about the skirt and it has a long pointed train. It is also cut away low under the arms, and here, as in the points at the bottom and on the train, the gorgeous lining is visible, acting as ornament to the gown.

Quite a little fine flat embroidery is used, many times in dull gold or silver thread or in bronze, and sometimes curious little discs and stars of mother-of-pearl, jet, or metal are brought



*Mrs. James Lowell Putnam wore a mustard coloured suit and a smart black hat*



*In the Frederick Johnson box there was a smart sand coloured black-faced hat*

into the pattern. Chinese designs are seen embroidered on some of the smartest frocks. One very lovely gown from Agnes is made of beige chiffon and has embroidered on the very front of the apron a Chinese mandarin with a parasol held sturdily overhead. Jenny uses little balls of ivory carved with Chinese motifs to string on the plum coloured ribbon which is used to fasten her black velvet coat-dress called "Molière." Quite the most surprising bit of ornamentation to appear on one of the new French models is a metal chain which is used as an apron on a gown of blue velours.

About all these new clothes there is present a sense of mystery. When a slender mannequin glides into view in a "something" of beige or black velours, one never can tell whether she happens to be wearing a frock, suit, or coat.

(Continued on page 39)



*Mrs. Morgan Belmont was sketched, smart costume and all, as she rose to watch the colt "Papp" in the feature race of the day*



*Mrs. Frederick T. Frelinghuysen watched the events of the races from the porch of the Turf and Field Club*

*Mrs. Charles Fisk appeared at the races in a drooping hat of black faille, lined with white*



THE MAGICAL TUNIC, GIVEN A SLIP,  
 TURNS INTO A GOWN; AND SEVERAL  
 TUNICS PLUS TWO SLIPS BECOME A  
 WHOLE WARDROBE FULL OF GOWNS



There's magic in it—the tunic which creates a gown out of itself and a slip. In Georgette crêpe or chiffon over a white slip—or one in some evening colour—it becomes an afternoon gown or is ready for informal dinners. The tunic sketched above might be of yellow chiffon, piped at the edges with bright green satin, and worn over a cream white slip. The wide sash of white satin ribbon striped in green to match the pipings ties at one side



One of the best tunics in the collection will be of black lace, which is particularly smart this season. And for this tunic there will be a satin slip of flesh or pale gray and a wide sash to match. The straight and slim tunic above is of black silk net, worked in a simple design in silk and cotton thread with bands of stitching in silk thread. The sleeves are so long they veil the hand, and the sash is so boldly bouffant that it hints at a bustle



There are perfectly practical tunics, too, like this one of black charmeuse lined with white charmeuse and worn over a straight slip of black satin. It is really a sort of coat which buttons up the side; it has a round neck, and it even has a little undervest all its own of white chiffon. This season offers so many good effects in dark colours that this tunic may be of dark red or taupe or gray; in which case it becomes something very like a French couturier's creation

The magical tunic causes the afternoon frock to materialize, also; the one at the left is of beige crêpe de Chine, scalloped around the bottom and bound with pipings of the crêpe, and it buttons all down the back with round ball buttons covered with crêpe de Chine. Its very narrow sash of beige ribbon striped in black cannot be suspected of a bustle motive, especially as it ties at one side. If this tunic were in black chiffon it would be just as pleasing



(Below) One may forgive the serge tunic for being practical since it is also good looking. This one of navy blue is worn over a black satin slip and trimmed with narrow bands of soutache braid. It has panels for its back and sides, and blue serge buttons to fasten it behind. A double-faced ribbon—black and white one way and white the other—frankly reveals both sides of itself. The sleeves stop above the elbow, and the panels are lined with black satin.



(Below) Most distinguished of all is the tunic of black chiffon velvet, which is one of the accompaniments of the black satin slip. This one is trimmed with narrow bands of gray squirrel which are passed over the shoulder so as to give the narrow tight effect which is so very smart. The tunic buttons up the front with black velvet buttons, and the soft crushed sash makes a loop at the back. The collar may be of chiffon or organdy in squirrel gray tint.



There is a suggestion of hours of ease about this tunic of delicate coloured chiffon, which is worn over the white or flesh slip. It is trimmed with narrow bands of ermine, and its wide ribbon girdle has a corsage of silk flowers. Should it be of old-blue chiffon, with a sash of rose satin ribbon, it would be one of the best in the whole wardrobe.

THE tunic is a clever adaptation of the mode to conditions of war-time,—to the scarcity of materials, their consequent increase in cost, and the inevitable wave of economy which swept New York at the very beginning of the autumn of 1917. We know that the neck-line is higher, that sleeves are sometimes short for day wear and often long on evening costumes, that the silhouette is straighter and slimmer; but newer than all these things is the tunic. It is lovely in its varied effects and has endearing qualities most unusual in fashions, for it is becoming alike to the tall slim figure and to figures neither tall nor slim. Various lengths and combinations of materials may be used with charming results, and these results may be obtained not only in gowns for daytime wear, but also, and quite as successfully, in those for evening. For the tunic is most adaptable; it may be developed in chiffon or lace as well as in serge or velvet, and often materials entirely different in texture may be combined most satisfactorily.

The latest interpretation of the now familiar chemise is this tunic, and it is by far the most practical form it has yet taken. From a foundation slip of black satin and one of white satin, a wardrobe of almost unlimited variety may be developed. The length of the tunic should be carefully considered; the very short woman should keep the end of her tunic between the hip and the knee or within a few inches of the bottom of the underskirt. With the tall woman it is quite different; she may break the long straight lines of her figure at almost any height and still be smart and graceful.

(Continued on page 90)





## PARIS MEETS THE NEED OF THE HOUR

Service Is Now Woman's First Thought, Social Life Her Second; She Is Equipped for Both in the "Surprise" Costume, with Its Trim Exterior and Its Elaborate Gilet in Hiding under a Severely Tailored Coat

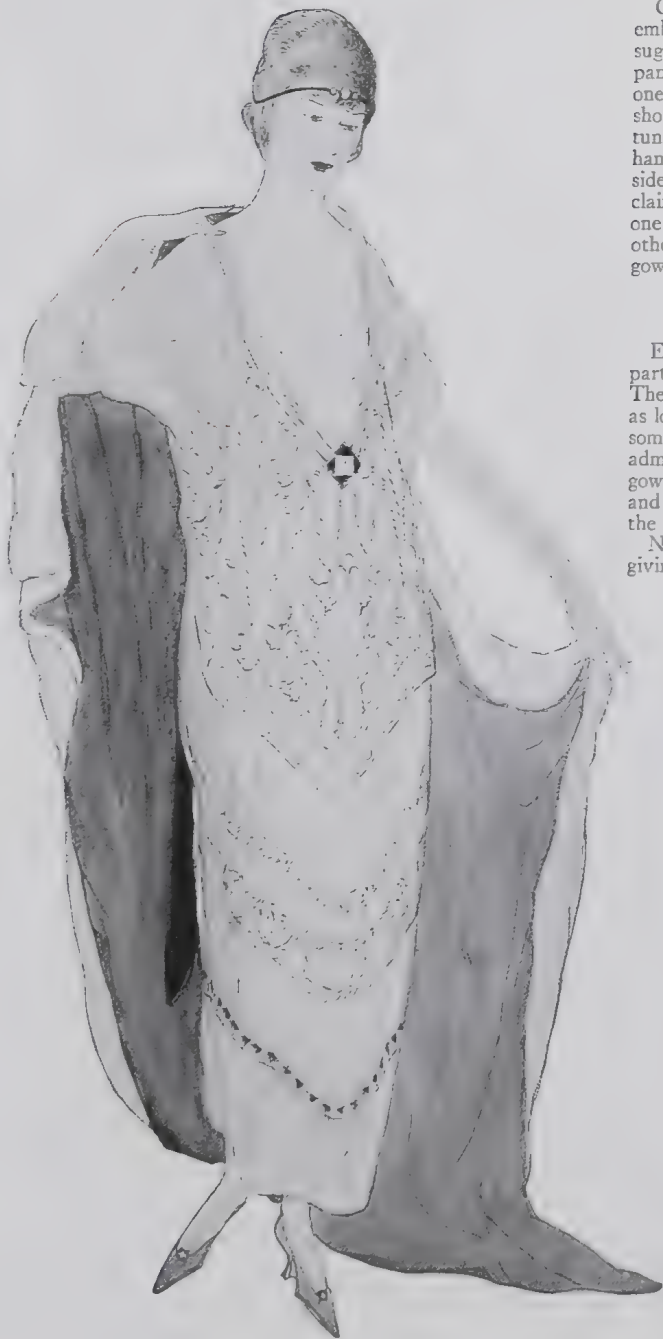
THE straight and slim silhouette and the narrow skirt find a powerful advocate in Callot Seurs, in whose models slender semi-fitted lines are so subtly devised that the moulding of the form is suggested without being defined. There is a seeming simplicity in these lines, which, in combination with the rich fabrics and embroideries used, gives great distinction. Some of the semitailored models are trimmed with embroidery of thick wool yarn which, in primitive design, edges the costume. The jackets of tailored suits are often short and have a box back; but, whether long or short, the lines are straight.

Gowns for house wear are more elaborately embroidered, and there is sometimes a medieval suggestion in the clinging lines and loose hanging panels. This suggestion, as well as the classic one given by draperies suspended from the shoulder, is found also in evening gowns. The tunic is particularly favoured by Callot; it may hang in uneven points or may be longer on one side than on the other. This house, indeed, claims a marked freedom for the range of fancy; one side of a bodice may be different from the other, or the whole bodice may, in evening gowns, be supported from one shoulder only.

## EVENING MODELS FROM CALLOT

Embroidery is lavishly used in this collection, particularly in the gowns for formal occasions. Their evening frocks, on the whole, are not cut as low as during past seasons, and the skirts are sometimes of the envelope type with slits to admit a greater freedom of motion. These gowns are often trimmed with gold or silver lace, and angel sleeves of tulle are seen in some of the models.

Narrow foundation slips serve Callot well, giving the opportunity for carrying out some of



(Left) "How simple!" is the first verdict; "How artful!" the final one. For the subtle moulding of the semifitted lines is characteristic of the maker. The gown is of beige chiffon velvet embroidered in black silk and gold and has an ornament of gold and jet. Flesh chiffon fills in the neck, and the back panel is lined with black chiffon.

## MODELS FROM CALLOT

(Right) The slim and straight silhouette—the silhouette favoured by its maker—and the intermittent belt appear in this gown. It is of brick red cloth elaborately embroidered in black and has a collar of black fox fur and a black patent leather belt. A deep vest softens the severity of the neck-line.





MODELS FROM CHÉRUIT

(Below) This is one of the gayest frocks that has been delegated to make the Parisienne's winter a thing of warm colour, at any rate. The entire frock is of geranium velvet, and the girdle is lined with a deeper red velvet. That's a trick many of the Paris frocks have,—that showing a bit of lining of another colour



(Left) There are many demure little "tailleurs" like this one of green cloth and gray fox fur to be seen in the Paris streets nowadays. It's a sort of camouflage the Parisienne is using,—since she must be the humble pedestrian, she is not going to be conspicuous about it, so she wears some quiet and, usually, neutral colour



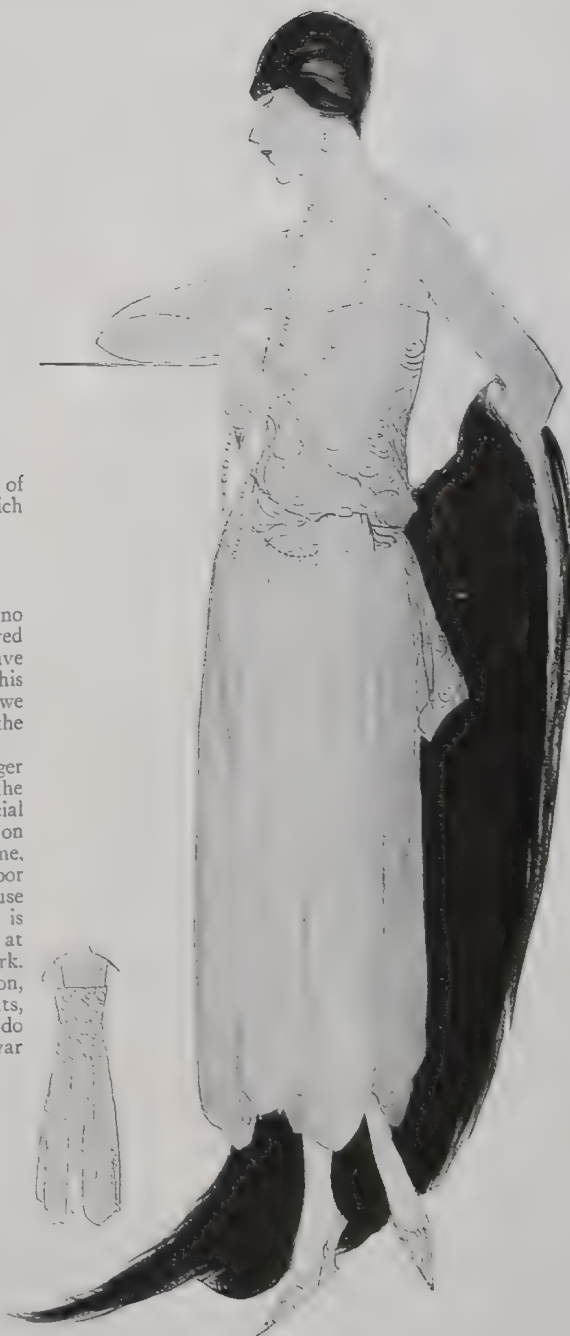
the best effects in drapery and for the use of those charming irregularities of outline in which this house delights.

#### THE "SURPRISE" TAILLEUR OF CHÉRUIT

The collection at the maison Chéruit is no longer composed of gowns, wraps, and tailored costumes; it is composed (a thing we have never seen before) of "surprise" gowns. This innovation is worth considering seriously; we may even recount in detail the charms and the advantages of it.

The times are changed, and we are no longer in those pleasant days when women wore in the morning, at the hour of the walk, a sober special walking costume such as they would not put on at five o'clock to wear to tea. At that time, the motor still took a woman at her own door and set her down, clad like a fairy, at the house to which she was going. To-day everything is upset; even the women of fashion give up at least three or four hours a day to charity work. In order not to sacrifice their social position, they must also make visits, lunch at restaurants, or even go to concerts, and this they must do with the assistance merely of a taxi, for the war

(Right) Practically every gown that comes from the couturier's has some little surprise of its own; generally the surprise is up its sleeve—literally—but this gown has all its mystery concentrated in its hem. The skirt is a series of loops that hang unevenly and are caught to an underskirt. The gown is of mauve satin, combined with silver and mauve brocade

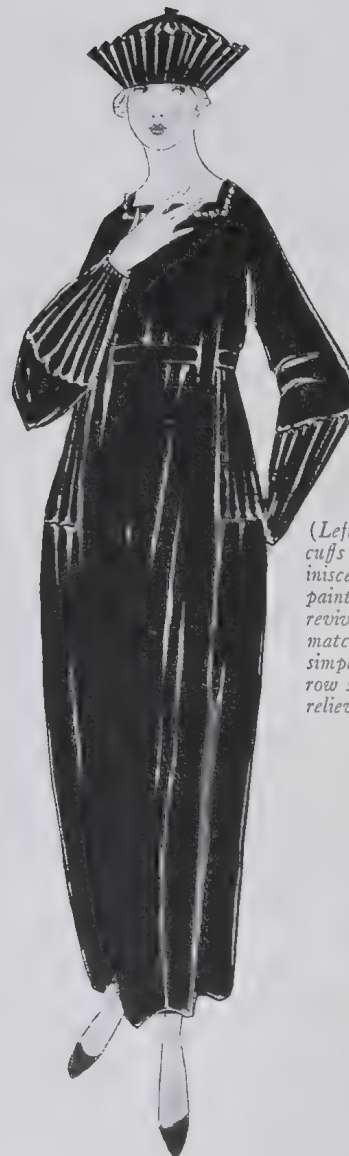




(Right) The unexpected is to be expected from Paris this season. In this coat of marine blue woollen fabric, for a young girl, the snug lines and quiet effect are relieved and enlivened by the red woollen fabric which trims it and deeply bands the skirt



(Left) These are the deep cuffs of pleated satin, reminiscent of old Dutch paintings, which Paris has revived for us, and they are matched in the hat. The simple bodice and the narrow skirt of black satin are relieved by red beads at the neck



MODELS FROM LANVIN



The furless coat is smart with the one-piece dress. This straight and slim one is of marine velours de laine, with collar and cuffs of marine blue grosgrain and white grosgrain

has deprived them entirely of that charming boudoir which they had devised in their own motors.

To reconcile elegance and refinement with this sort of existence has been a difficult point, and it is exactly this problem that the maison Chéruit has solved with such success.

At this house, if we begin by examining the tailored costumes, we shall find that they are all made of very heavy stuffs, such as thick serge and heavy bure, of an aspect trim and correct, without the least exaggeration in lines. Coats are rather long, and most of them have semi-fitted bodices, without fulness, leaving the lines of the figure indefinite; the lines on these costumes are infinitely subtle; the fronts cross from left to right, and warmth is always added by a voluminous collar in some of the new furs.—wolf, summer ermine, or just squirrel. These coats are always a little wider than the skirts, and the skirts remain short and rather narrow, only about ten or fifteen centimetres longer than the coat worn with them.

Thus clad, it is plain that a woman may perfectly well and without being conspicuous travel in the *Métropolitain*, in the street car, or on foot. Nothing could be simpler than these *tailleurs*, especially if neutral colours are selected, as is the case with almost all the Chéruit tailored costumes; brown, green, all the shades of green, old-red, and crow-blue are the preferred colours for daytime wear in Paris.

#### WAVING THE MAGIC WAND

And now we come to the interesting point in these costumes,—the moment when the coat is unfastened. Is it a fairy tale or is it a dream? When the fronts of the coat are opened or when the jacket is taken off entirely, there come to

A narrow skirt of marron velvet is topped by a jacket-tunic of tricot and velvet. The new opening runs up the side to a gold and white belt that suggests a sword belt





light the most unexpected of vests or blouses, as you will, for both are equally elaborate both in form and in colours. There are hundreds to choose from, long or short, fitted at the waist or loose, in silk crêpe, in printed leather—one of the greatest novelties of the season—or in antique or quilted silk.

Thus it is that when she goes to a concert or to lunch, a woman who takes off her jacket finds herself in very formal costume,—that is to say, she gives an impression totally different from that which the tailored costume gave. Was I not right in calling this a "surprise" gown? For these blouses or vests have nothing in common with the garments which we have previously known by these names.

The blouses are not fitted; they are made of bands or folds set one above the other, floating, wide at the waist, and sometimes lengthened at the bottom by a flat band of velvet which appears unfastened in the front and has a double row of ball buttons in silks of matching colours. The fastenings at the neck are very new and consist of velvet ribbons in two or three knots, one above the other, with ends falling down the front of the waist.

#### THE NEWEST VEST IN PARIS

There is in all these models a fantasy, a scorn of the conventional, which is absolutely charming. They are designed to emphasize the slimness of the silhouette beneath the apparent looseness and suppleness which is characteristic of the models of Chéruit.

The vests with sleeves are, in some ways, a typical echo of the vests of Louis XIV with their



MODELS FROM PREMÉT

*Proof of the Parisienne's constancy to black and white is "cri de Paris," a model of black velvet with facings of white satin and with white buttons. The bodice crossed from one side, the long tunic, the narrow skirt and sleeves tight at the wrist, are all of the latest mode*

ribbons and the somewhat open effect of the fronts. In quilted silk or in printed crêpe de Chine, which looks like an old cretonne, belted with a very soft black sash, these vests are very striking in colour and in distinction.

As the whole costume is made richer in fabric, the blouse or vest increases in transparence and in elaboration of colour and form; thus a costume of a fine gray cloth with a squirrel collar and a skirt that shows a border of squirrel about twenty centimetres wide, opens over the most wonderful blouse ever seen,—apparently of mingled metal, like the cuirass of Lohengrin; it is a shimmering gauze of changeable colours girdled at the waist with a sash in harmonizing colours. One among these tailored costumes has been a special success from the moment of its first appearance. This costume is of velvet in old-red with a jacket open under the arms and a belt fastened at the sides by two fancy buttons.

#### GIRDLED AT THE HIP

At the maison Chéruit, all the girdles, it should be noted, are set very low, giving an impression of width at the hips; passed about the hips twice, these girdles are either buttoned at the side or knotted like a mayor's scarf, with fringe and great buttons of matching silk. Even with white gowns, this effect is maintained, and there are many white gowns in the Chéruit salons. One of these, which is of white quilted silk bordered with black fox, has a double girdle crossed in front and a vest of silver gauze bordered with the quilted silk.

When the coats of these tailored costumes are

unusually long, it is easy to foresee that they will also fill the rôle of manteaux; thus, three entirely different costumes may be made from this single costume: first, there is the wrap, second, the tailored costume, and third, the formal gown. It must be admitted under such conditions that even though the price is high, there is no extravagance in the purchase of such a costume.

#### MODES FROM VENICE AND THE EAST

Among the more formal costumes, such as might be worn at a reception or at a restaurant dinner, there are marvels in soft silks, supple as muslins, hand-embroidered in matching silks. There are gray and brown velvets also embroidered at the bottom of the skirt in a damask pattern; these skirts are sometimes open on the side, showing a band of gray fox from which the robe seems to hang; this gives an effect of unevenness at the hem.

Many costumes of almond green cloth or of black velvet with wide bands of broadtail have a character all their own, recalling Venetian costumes. This is especially true of another gown of heavy old-red silk, very high in the front, but without a collar, and opening down the back by crossed bretelles; this was exquisite. All the charm of this costume was in the placing of the double girdle, which crossed very wide on the hips and ended at the left under two dahlias made of a great silk button and double petals. There are also some Chinese tunics in brilliant silks, open on the sides and showing a



*In this frock a brilliant red velvet bodice with bronze-edged paillette embroidery tops a black satin skirt. The sleeves and the slanting neck line are very new, and—does a bustle lurk beneath the draperies of the daring red sash?*



*A skirt of red cloth with a bodice of tête de nègre satin embroidered with gold bronze paillettes and metal thread gives the harmonious dissonance Paris favours, and the somewhat spiral effect of the skirt is a distinctly new feature*





*This coat begins by wearing an otter jacket and ends with marked irregularities. For its skirt of black satin hangs in an uneven line at the bottom, and it folds itself like an envelope over the gown beneath*

band of civet cat; other tunics are of Persian form, turned up at the bottom and made of black satin, with the girdle made of damask in colours and placed very low. Some girdles of black satin have a piping in colour which gives a note of distinction and charm. No sleeves are entirely close-fitting. If a sleeve is buttoned at the wrist, it is open above and falls to the sides, giving a glimpse of bright colour underneath.

As for dinner costumes, Chéruit makes them with a V-neck and usually without sleeves. Velvet in all the brilliant colours, very simple as to corsage, is cut, draped, arranged, and used in most unusual manner in the skirt; this is the secret of the smartness of these costumes, which remain short and which, in spite of everything, maintain a less formal air than our dinner costumes of before the war.

#### BLACK FOR EVENING WEAR

One model in black chiffon, hand-embroidered in Chinese designs in sober colours, is lined with black only to the height of the bust; chiffon without embroidery is carried up to the throat; this gives the impression of an excessively low décolleté. At the back, a little collar made of doubled chiffon and somewhat thicker emphasizes the high effect of the bodice and is turned back like a tiny sailor collar. Gold damask, a gold lamé tissue, in the form of a little bodice is crossed over a black skirt dotted at regular intervals in gold; it is made of doubled folds

which swing in the movement of walking. This is one of the most charming evening costumes.

All these are but a few of the unusual, the unexpected and distinguished costumes which are to be seen in the Chéruit collection. The fur manteaux need a long discourse all their own, but happily the winter cold has not yet come, and there will be time to speak again of these wonderfully supple wraps for which the skins have been so carefully prepared and so cleverly fashioned that the wraps cling to the figure (who would ever have believed it?) like silk or velvet.

#### THE SECRET OF THE "GRANDE MAISON"

To this great art of costume making which is the special property of France, it is only fair to add credit for the very real and special scientific knowledge which seconds it and which in our day becomes more and more necessary to it. This it is which distinguishes the *Grande Maison* from the little tailor shop. That is the whole secret of Paris fashions.

One cannot help thinking of the manteaux of the middle ages and even of superb and sombre Spain, in seeing the manteau of marron taffeta just made by Poiret for Florence Walton. Weighted with marine blue inserts of rich design which narrow toward the top, this mantle is trimmed with brown beaver; the girdle of blue velvet adds a rich note to the costume. Also for Florence Walton is a manteau of vison lined with old-blue, which was made by Callot;



*This sumptuous refuge from the rigours of winter is constructed on the lines that Paris now approves. It is of mustard yellow velvet with bands of gray fox and a girdle of gray silk cord; its fulness is loosely gathered*



MODELS FROM DOUCET

*This is what is revealed when the coat at the left is thrown aside. The lower part is of black satin, and the upper part is of black tulle with straw embroidery so delicate that it is like mere threads of jet*

this manteau, on clinging lines, with wide sleeves and immense collar, is superb.

The conclusion from an examination of the new modes is that we are not coming back to the old slim waist predicted by certain fashion writers and couturiers. I believe, on the contrary, that we shall never have seen the waist less a slave to the corset, the step freer, or the bust less emphasized.

#### A LONG FAREWELL TO SLIM WAISTS

Pretty Madame LeTellier wears over her sports blouses great loose vests which are not held in by any girdle, no matter how loose. The young Marquise de Gaucourt wears great tunics of white lace over black underbodies, with the waist hardly indicated and not a bit tightened by the narrow ribbon girdle, which seems to be worn only to keep the light tissues from floating away. The Princess de Lucinge wore recently a long cloak of blue velvet with a little matching hat; this wrap had no girdle and no indication of a waist-line.

In the same way for the informal dinners—and there are no others at the present time—many gowns are cut on straight lines, whether in velvet or in heavy silk, and barely tightened at the waist by a cord girdle knotted after the fashion of Méliande; this fashion is extremely graceful, for the movements of the body are thus free and harmonious.

I have already said many times that recent





(Left) The simple little bodice, the skirt narrowed to its otter band at the bottom, and the straight lines of this gown, are all of the latest mode—as is the flash of the coral belt amid the darkness of black muslin and black silk braid

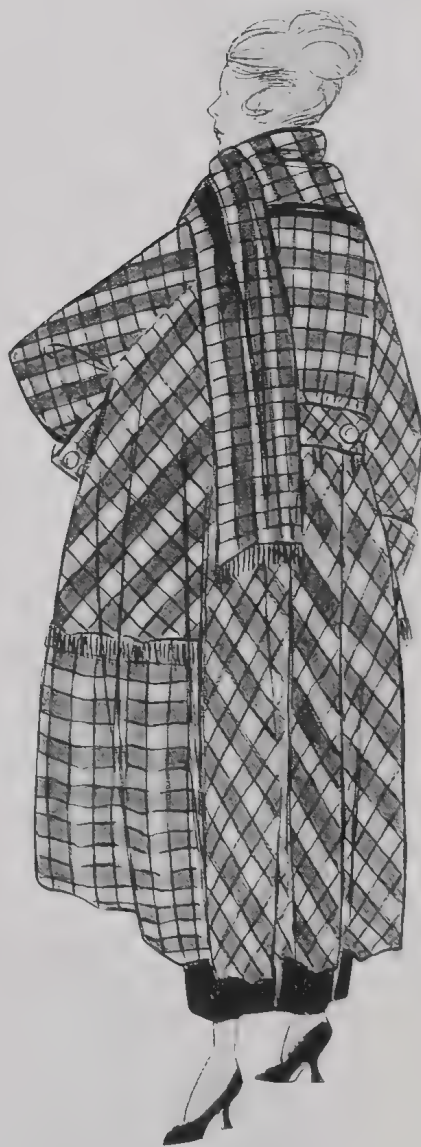


(Right) These lines of simplicity are emphasized by the luxury of old-rose panne, old-gold embroidery, and bandings of white skunk fur; while the semifitted bodice, the slim skirt, and the tiny sleeves are the embodiments of smart sophistication

MODELS FROM DŒUILLET



That Russian influences are at work in Paris is evidenced by this costume of marron plush and marron satin, the upper part of which suggests the Russian blouse and is effective with the narrow skirt



Not a futurist fancy, but a present-day Paris fact, is this coat of plaid, built on straight, cleverly blocked-in lines. Homespun in marron, beige, and black fashions both the coat and the smart scarf collar



It is not as simple as it seems—this coat of marron velvet and otter, with its odd trimming of fur loops at the bottom, its high loose collar, and the suave subtly fashioned straight silhouette of the day





JENNY



JENNY



BEER

The dinner gowns Paris is making are not as formal as they were before the war, but they are bright brave little things that consider it a concession to the enemy to appear anything but gay. This is of turquoise blue silk and gold and silver lamé tissue. The neck-line is framed in pink roses and tiny green leaves. The pantalon is of white mousseline



BEER

The long loose draperies of this black satin frock disclose an underdress of red velours de laine,—it's that touch of oriental warmth that Paris loves this year. The girdle, placed low on the hips, is embroidered in red, and there is red velours de laine on cuffs and revers

The coat "Gourbis" is of the smart brick red and a dark green velours de laine. It is in such all-enveloping wraps that the Parisienne steps into the taxi which has, by force of war, replaced her limousine

years have given back to woman the idea of beauty of the body. This has led her not only to sports but to rhythmic exercises; the waist, the hips, and the bust have become for her parts of a living body which ought to live and not be oppressed or atrophied; how, after having once learned that, could she ever, merely because she is a coquette, consent to hide the finest gifts of which she is possessed?

NEVER—WELL, HARDLY EVER

I am perhaps reckless in saying that she will never again consent to the tiny waist—who knows? A woman is caprice itself, and it is perfectly possible that next season may prove me totally mistaken. In any case, I hope that in expressing the wish that this may never happen, I may give a shade more life to these exquisite modes inspired by Greece and the Orient, the most beautiful fashions of all.

J. R. F.



BEER

When the Parisienne takes off her coat, you just sit and wonder how it all happened anyway,—she looks so sombre and demure enough with her wrap on. That's just it; when she wears a black satin wrap with this black satin skirt, you never suspect that the blouse is of orange coloured silk jersey, embroidered in black and trimmed with narrow skunk fur

Of her motor forlorn, the Parisienne wears inconspicuous little street costumes, costumes generally of some deep warm tone, like this one of marron velours de laine, fur-trimmed and embroidered very sparingly in light yellow on the hip ruffles



The moment one takes up knitting, one automatically becomes a member of a huge sorority. By the sign of the knitting-needle does one woman recognize another as a friend



## EACH THOUGHT A PURL, EACH PURL A PRAYER

Knitting Has Become the National Sport; the Woman Who Does Not Knit Is Regarded As a Natural Phenomenon

By DOROTHY ROTHCHILD PARKER



This Chinese blue and old-gold satin bag has an old-gold cord and tassel; \$15

fence, but most of all for self-defence. The woman who does not knit is just about as popular as if she were a German.

The moment one puts aside the sports of other days and takes up knitting, she automatically becomes a member of a huge sorority. By the sign of the knitting-needle does one woman recognize another as a friend. Knitting is the great leveller. The bitterest enmities are forgotten in discussing how many inches an average sailor ought to measure amidships. Women who have lured away each other's cooks—even women who have copied each other's hats—speak again over some vital matter of turning a heel. Strange women, of whose existence one has never heard so much as a rumour, corner one and ask the most personal questions about how many stitches one binds off for the neck. Friends presume on

their intimacy by probing deep into one's private methods of casting on, and the merest acquaintances strive to discover the intimate details of one's home life—how one joins the worsted. There is no privacy for a knitter; she can have no more secrets than an artist's model.

They speak a strange language, these knitters. To one who has but recently entered their charmed circle, it is sometimes extremely difficult to get the idiom. They speak of "purling" and "setting up" and "binding off" and all such strange operations. They tell strange stories of slipping stitches, of picking up stitches, of widening and narrowing and splicing. Technical terms fall as glibly from their lips as they do from those of a confirmed invalid. They count incessantly, and they lose count eternally.

There is no conversation



A knitting-bag of black taffeta is edged with purple fringe and embroidered in colour; \$16



Indian embroidery is mounted on a black velvet bag

among women any more,—not even a patronizing remark about the weather or an intelligent appreciation of the latest scandal. They utter only such broken fragments of speech as "Do I purl or knit here?", "Is four inches enough for a border?", "How many stitches do you cast on for a helmet?", "What do I do now?"

The literature of knitting is as unintelligible as its conversation. Gentle reader, have you ever tried to puzzle out the accomplishment of a knitted garment according to one of those books of directions? If you had, you would no longer be a gentle reader. You would be quite, quite wild. The talented authoresses of these books write them entirely in code, taking it for granted, in their noble large-spirited way, that the amateur knitter has previous—

(Continued on page 92)



(Left to right) Pink taffeta lines a crêponne bag, trimmed with Chinese tassels; \$12; in the bag are bone knitting-needles protected by gold balls; \$12; a white raffia bag painted in scistaria is lined to match; \$20; blue taffeta bag, \$0.50. The needles are protected by tiny silk pears; \$1.25



SMART FASHIONS *for* LIMITED INCOMES

*Velvet or velveteen is the smartest of materials for the afternoon dress, and the correct lines are straight, slim, and long*



*Silver gauze and all the shimmering stuffs woven of coloured and metal threads are extremely smart for the evening frocks of the younger set*



*Lace is still in excellent repute with the mode, especially black lace over a yellow or flesh pink foundation. Black velvet composes the bodice*



*One of the smartest coverings for the one-piece dress is a top-coat of chenille in dark gray and without a vestige of fur in its whole make-up. The back is loose*

THE new fabrics of the season are so smart and so lovely that they suggest inevitably prosperous happy times. They are anything but warlike. The textures are soft and rich, and the colours are dark and in sober tones. Especially is this true in the clothes for daytime wear. The colours which are most in evidence in the winter fabrics are taupe, blue gray, brown, and certain shades of tan; an orange tan is the tone of the most popular of all the tans. Then there is a new shade of copper or rust colour, that is quite conservative enough to be fashionable and promises to be very smart.

## WOOL MATERIALS ARE SOFT FINISHED

The first materials of all in wool are velours de laine and duvetyn, and there are many beautiful wool stuffs with a soft gloveskin finish; these are used in tailored suits and street dresses, while a wonderfully soft material, called chenille cloth, very much like a long-haired velours, is used for motor and top-coats. These materials have heretofore been considered quite impractical, but this season the manufacturers have carefully considered the wool and dyes used and have succeeded in making these wool fabrics durable without spoiling the effect. It is true that these wool stuffs are more expensive this year, but the woman of limited means need have no fear that they will be lacking in durability.



*They have succeeded this season in making monkey fur wonderfully smart, and one of its smartest forms is this "melon" cape lined with peacock blue duvetyn*





*When she is hostess in her own home, a woman may indulge in this colourful evening frock*



*Wools are soft finished. Shoe-top gray reindeer cloth is an excellent choice for this tailored suit*



*The opera gown may indulge to the full in silver brocade, tulle frills, and enhancing gold and colour*



*Taffeta is a material that adapts itself to every age. This quaintly puffed model is equally adaptable*

For the suit in the sketch at the top of this page, second from the left, a shoe-top gray or a gray taupe reindeer cloth is used, and the long straight box-coat is loosely pleated across the back; at the front, this coat buttons from chin to bottom, and there are patch pockets at either side. The skirt is a very new and original model; from a softly crushed belt, it hangs straight and long in four wide box pleats of even width. Such a design may be had made to measure by a reliable tailor for \$100.

A top-coat of chenille cloth in a slate gray, without the slightest suggestion of fur trimming, is one of the smartest coverings for the one-piece dress. A model of this sort is sketched at the lower left on the opposite page. This coat falls to just below the knees; it is belted across the front and has a loose back. The collar is a short circular cape that buttons close up to the neck. This coat may be purchased, made to measure in chenille cloth and lined with a soft printed silk, for \$90.

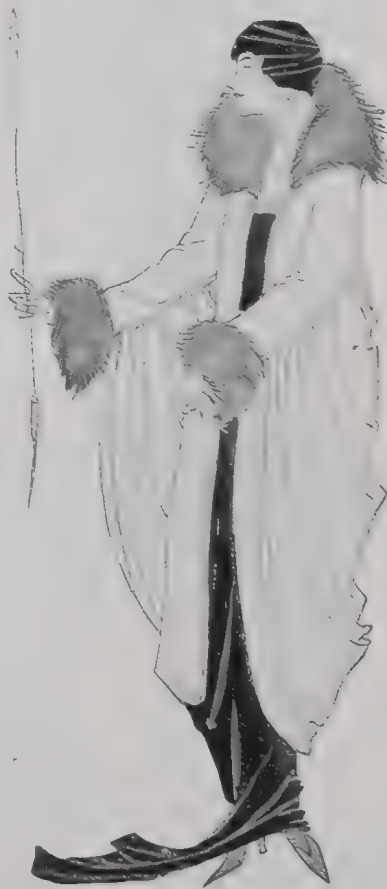
The woman of limited means will find it, as a rule, a wise plan to have separate furs rather than fur trimmings on the top-coat or suit. But if she prefers to have fur collar and cuffs on the coat, suit, or on any of the frocks illustrated, she may do so at a small extra charge.

#### VELVET FOR AFTERNOON WEAR

Velvet or velveteen is the smartest material one can use for an afternoon dress, and it is quite interesting to note that most of the fashionable dressmakers limit the use of chiffon velvet to the evening gowns, both informal and formal. The afternoon frock sketched at the upper left on the opposite page makes successful use of velvet checked in cords of the velvet itself. Straight and slim is this frock, with a tight bodice and a long, almost tight, skirt,—these are the correct lines of the season, and they are indeed smart. This dress buttons at the front of the bodice with round velvet buttons and has a high standing collar of skunk fur and cuffs made of narrow bands of the same fur. This model would be excellent in venetienne velvet in rose taupe or in a shade of green so dark that it looks like black in certain lights. Such a dress may be had copied to measure at \$90 without the fur or at \$100 with the fur.

Many of the loveliest of one-piece frocks are

*Many of the most successful one-piece frocks are of velours de laine or duvetyn and depend upon wool stitching for their trimming. The effect is unusual and easily attained*



*The best of evening wraps possesses all the good qualities of both coat and cape. Velvet, fur, and a lining of satin or silver tissue are the ingredients in the making of this model*

made up in wool, velours or duvetyn, embroidered in wool for trimming. The frock at the top of this page, in the middle, is shown in winter rose buckskin cloth—a soft velours de laine—and is made in a very new design. From a high round neck, it buttons all the way down the back to a rather exaggeratedly low waistline. The neck and waist are outlined in heavy stitching in old-blue wool. The skirt is delicately embroidered in the old-blue wool and a narrow strip of wool cloth in old-blue hems the skirt and is used as a band at one side. The effect is unusual and new. This model will be copied in different combinations to order for \$100. It would also be very smart in duvetyn.

#### TAFFETA, THE FABRIC OF ALL AGES

Taffeta silk is quite as youthful a material as one can find, yet, on the other hand, in the darker shades it is suitable for the older women; when made up in a design such as is shown in the sketch at the upper right on this page, this material will appeal to women of widely different ages. The puffy drapery at one side suggests the bustle, and the sleeves puff at the top, giving a quaint air to the gown. This model, which will be made to measure, is shown in a charming combination of brown taffeta and bronze tinsel gauze. The tinsel gauze is used for the underskirt and underbodice. Made to measure, it is priced at \$110.

At the lower right on the opposite page is a fur cape of monkey fur, a shaggy garment that vaguely suggests Hawaiian modes. It is of melon shape and has the new narrow shoulder and perfectly round collar. It is lined with peacock blue duvetyn. The price is \$220. Under it is worn a simple one-piece frock of black Georgette satin with gilet and undersleeves of pale gray organdy which may also be had made to measure at \$135.

Lace has been fashionable now since early last spring, but black lace is used in some of the loveliest informal dinner and evening gowns for winter. Black chantilly lace or other black lace over pale yellow or flesh colour is particularly smart. The afternoon costume at the upper right on the opposite page has a skirt of fine black lace over an underslip of flesh satin and black chiffon. There are three touches of fur in brief

(Continued on page 92)



THE WOMAN WHO DOESN'T KNOW THE ADVANTAGES OF THE TWO-PIECE SUIT HAS A LOT OF INTERESTING THINGS TO LEARN

MODELS FROM BERGDORF AND GOODMAN



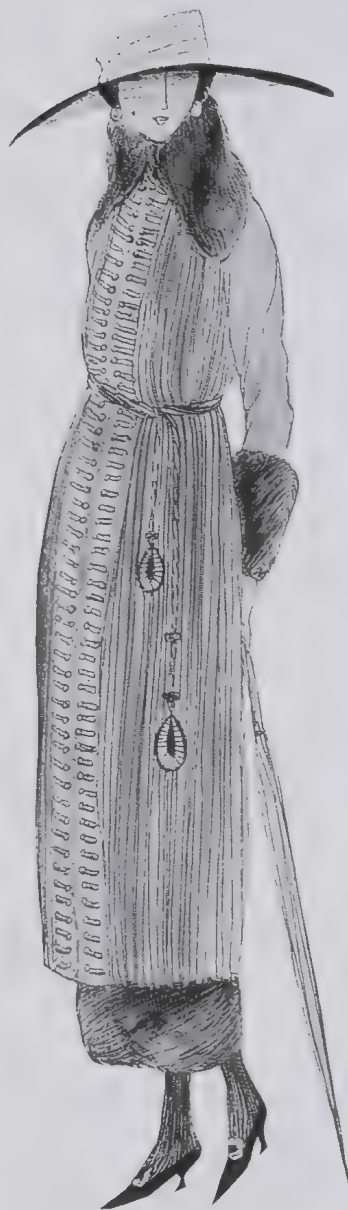
The frock part of a two-piece street suit of golden brown velvet and chiffon is elaborately embroidered in brown silk



Worn with the frock opposite is a suit of brown velvet, with collar and cuffs of kolinsky; notice the skirt and shoes



This black velvet frock with its underskirt of cherry red duvetyn is worn with the coat opposite



This is really a tunic dress, although it resembles a suit and is almost as warm as a winter costume. It is of brown velvet; the tunic slips on over the head and fastens with gold buttons and gold cord. The underslip is banded with kolinsky to match the collar and cuffs; designed by Jenny



The short coat is of seal, with a vest and cuffs of weasel; with it is worn the black velvet frock

**B**EFORE the woman of limited income buys her winter street costumes, she simply must know what a two-piece suit will do for her. A suit of this sort consists of a one-piece dress and a short coat to be worn with it, and many and varied are its uses. The gown part of the suit may be quite elaborate and still look smart on the street when worn with the coat—that's where the dual personality of the suit comes in. One may shop and walk in a suit like this, and then, when one lunches at Sherry's or the Ritz, the coat is slipped off and the gown underneath is equal to the occasion. Sometimes two-piece suits are really three-piece suits and consist of a coat and skirt and a blouse of chiffon or Georgette crepe to match, but this is really not as lovely as a complete frock under the coat.



# NEW CLOTHES FOR OLD

Clever Care Rejuvenates the Inhabitants of the Wardrobe, and Makes Each One Fit for Fresh Conquests

"CLOTHES, my dear! why, I have nothing left to wear but these rags; and if it were not for Eugénie, with her magical stroke of the iron here and there, which seems to restore a frock at once, I should have to stay in bed until I sailed. And then, there are all my French shoes; why, she can make the old ones, even, look like new in five minutes; so you can take away my character, anything, in fact, except Eugénie."

These laughing words, spoken by a friend amid the confusion of packing, made me realize afresh the truth of the saying that it is only the rich who can really economize. To begin with, they have a greater choice; then they can take the most propitious moments in which to shop—one always bumps into a duchess in the fascinating London sales—and, most important of all, they can have expert and scientific care given to their clothes. This latter point is the whole secret of the well-dressed woman and, aside from the good taste which a perfectly cared-for appearance expresses, the saving in the wearing quality of the clothes is really almost beyond belief.

## THE REST CURE FOR CLOTHES

The well-dressed woman always has a sufficient number of each article of apparel in her wardrobe to give her garments time to rest. That panacea for all ills, rest, will take the lines or wrinkles out of clothes, just as it will out of the face. Therefore, after Madame has removed her gown, it is carefully brushed, but not with too stiff a brush; shaken, repaired, and placed on well-padded hangers in well-

aired cupboards. These the careful housemaid keeps immaculate, carefully removing all dust each week and giving an occasional application of turpentine and cedar oil to the corners.

The shoes must be cleaned and treed before being put away; hats are brushed and, if trimmed with anything perishable, such as tulle, chiffon, feathers, or flowers, held over the steaming kettle for just the right number of moments; a process which seems to refresh a hat at once, provided that it is thoroughly dried by being hung on a little padded hat hook. These are placed on the wall of the cupboard and so arranged that the hats do not touch each other.

Now furs are shaken and soft linen is used to wipe off the part that touches the neck. Then



*Madame, instead of throwing it after the bride, may wear it to the wedding—so transforming is the care which may be given to an old slipper*



*The gowns and lingerie will be preserved, instead of jammed, if the packing is expert*



*It is better than new, because Madame's pocket-book is not depleted, and she enjoys a delightful surprise. And Madame's maid, whose implements were the iron, a cleaning-fluid, and tissue-paper padding—enjoys all the sensations of an artist who has achieved a chef d'œuvre*

they are placed in the cedar cupboard, a convenience which is finding its way into most modern houses, and which entails but a small additional expense and is conducive to much comfort. Such a cupboard is fitted with poles and hangers, as furs should never touch each other or anything else. On a panel in the wall are screwed large wooden pegs on which to hang the muffs, which is the only way to prevent the flattening of the fur and the spoiling of their form.

## A HOUSE FROCK SAVES OTHERS

The clever woman, in planning her wardrobe, no matter how simple it is to be, arranges for a house frock as a necessary and important asset. With all the artistic designs now to be obtained, it is often possible to contrive, from pieces of material one already possesses, a frock which has all the comfort of the tea-gown and yet has enough dignity to be worn in receiving one's friends or at an informal little dinner. Above all else, however, such a frock rests one's more formal costumes.

While Madame is at leisure in her pretty house dress, Eugénie steams the gowns that need it and presses others. The guimpes of all the thin frocks are made adjustable so that they can be taken out, washed, and snapped in again. These guimpes should be made of the best net or lace, as only good material will stand constant cleaning and pressing. When the upper part of the gown is of thin material, as in afternoon or evening gowns, Eugénie tacks in a narrow silk ribbon at the waist-line in the form of two loops; this is used in hanging the frock so that the shoulders do not have to bear its weight. Another detail of care is to stuff the sleeves with tissue-paper, or pads which are like long sachets may be used to hold the elbows in shape, and to remove the wrinkles that form there. The gold and silver on a gown should always be covered with dark blue tissue-paper, for the same reason that the orderly thus covers his captain's gold bullion—to prevent it from tarnishing. And the light blue tissue-paper, over and between laces, will prevent them from getting yellow.

When it comes to the lingerie, the iron gives both first and last aid; even the stays have their occasional pressing with a warm, not hot, iron. Carefully, with the point of the iron, Eugénie follows each bone, removing the wrinkles; and this, with a little rest, restores the stays to their original form. Indeed, with implements with

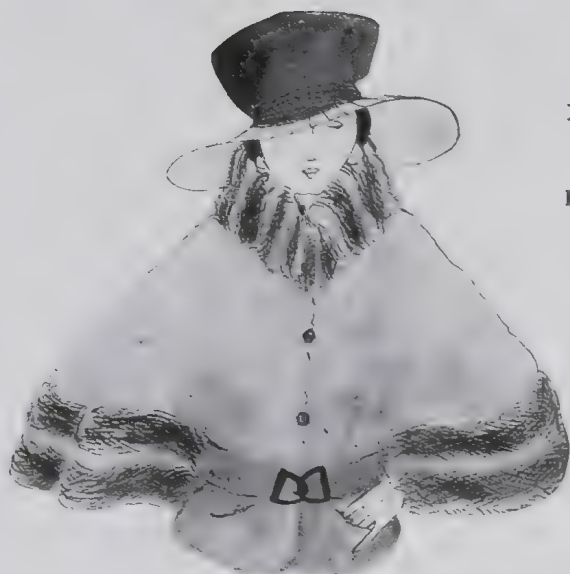
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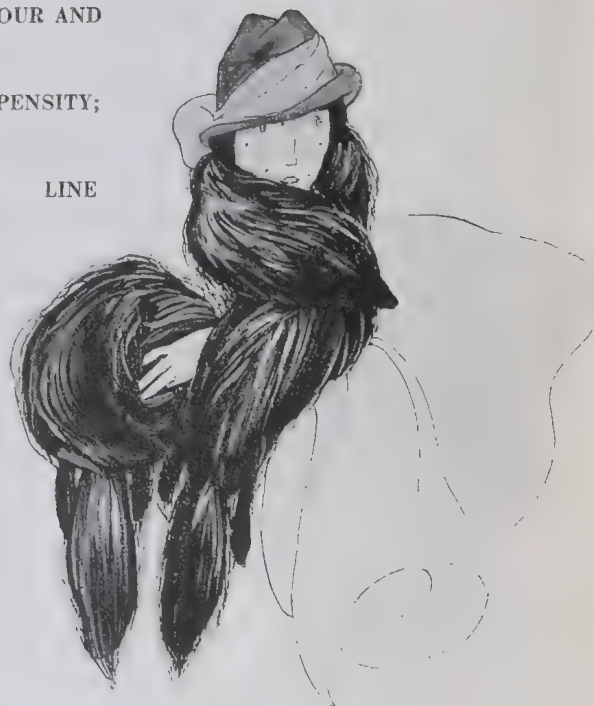
HATS FAVOUR COMBINATIONS OF COLOUR AND

MATERIAL; FURS HAVE A LIKE PROPENSITY;

BOTH PUT THEIR FAITH IN LINE



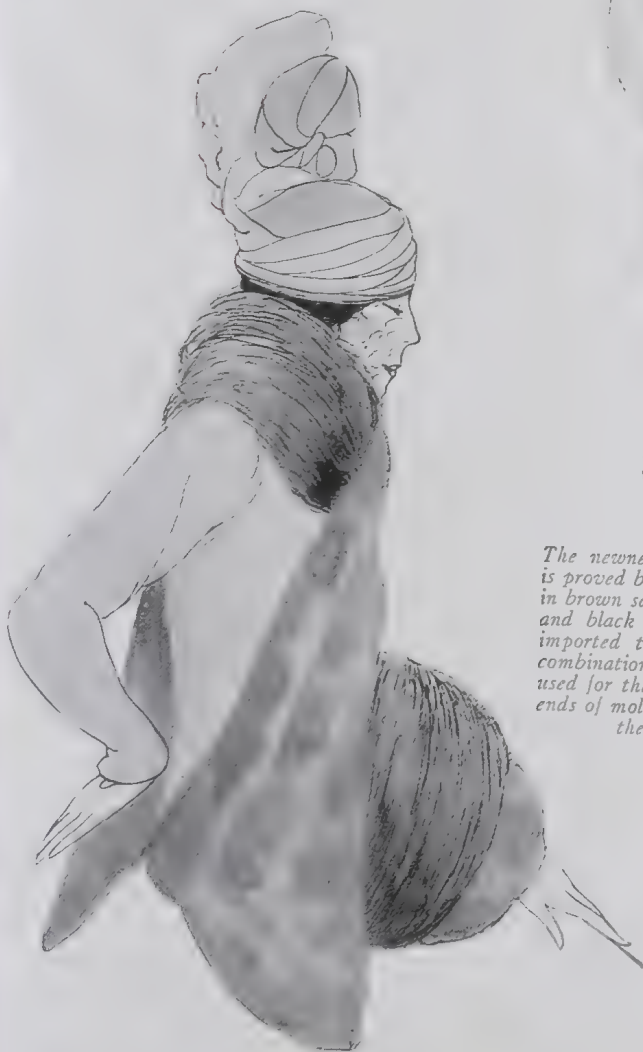
HATS FROM MAC VEADY  
FURS FROM CHARVET



Maria Guy gave this brown velvet tam-o'-shanter crown temperament—it may either stand aloof from the drooping brim or allow itself to be crushed. The coat of nutria and muskrat was just saved from being a cape by having its side sections belted and the loose ends fastened back into sleeves. It has unusual slits of pockets and a black bone hook buckle.



When Lucie Hamar took this black satin hat with a thick upturned brim, put a dent in its crown and tied a sash of taupe ribbon around it, she gave us one of the season's newest shapes—the crushable Alpine. As smart a set in small furs as one could wish is a muff and scarf of pointed fox. The skins need no trimming and are knowingly left uncut.



This Reboux turban has an effect very new in Paris to-day—that of the heavy Persian head-dress. Its navy blue and magenta velvet would delight the soul of any rajah. Brown crêpe de Chine lines a set of Hudson seal and dangles in heavily weighted loops from a muff of novel shape.

The newness of this black taffeta turban is proved by the way Maria Guy draped it in brown satin and mingled loops of brown and black high in the back. The lately imported things are showing queer dark combinations. Gray fox and moleskin are used for the scarf and muff; the long stole ends of mole may be tied or crossed to suit the wearer or the weather.

Clusters of gray and purple ostrich, uncurled, nestle insinuatingly around the crown of a black satin mushroom hat from Maria Guy. To show their serious intentions, they have bound themselves with a narrow ribbon tied in a bow at the back. The gray squirrel cape, crêpe de Chine lined, has the desired narrow shoulders and deep collar. The bag-like muff may hold a purse in its opening at the top.





# THE INCOMPLETE LETTER-WRITER

"HONOURED Parents" was the way our grandmothers in pantalettes began it. "Dear dad and mother" is what our Mabels and Bobbies say. It has changed in outer seeming but not a bit in essence, that traditional, inevitable, tragic Sunday-letter-home. How we ourselves once suffered composing it! Is it to be forever with us? Must our Bobbies continue to write it to us? And will Bobby's Bobby write it to him? And so on to the end of all Bobbydom?

One fancies one's uttermost descendant saying to the Angel Gabriel, "Just a moment, please. I have to finish my Sunday letter home." And the angel would wait. Which brings us to the initial trouble with the deplored institution,—its holiness.

In a finishing-school we once knew well, the young ladies' diversions on the Sabbath consisted solely of non-secular reading and letters home. Obviously, to write a long beautifully penned letter home was considered a painful character-developing task from which no right-minded daughter could possibly extract a vestige of pleasure. That was the way it worked, too. All the straight-haired conscientious young ladies twined their blue-stockinged legs round their chair rungs every Sunday afternoon at four and fell to with a will, producing by tea time neat piles of the school's best envelopes addressed with perfect spacing to father, mother, older sister,—and even to Aunt Caroline. The higher spirited contingent, of course, kicked against the pricks, ruined several monogrammed sheets of paper with ink blots and a revolutionary tear or two, and at last achieved a literary gem, something after this order: (in a business office it would be referred to as "Form letter A").

Dear dad and mother,

I should have answered your letter earlier in

If Some One Would Start a Course in How to Be Human, Though a Parent, the Sunday Afternoon Letter Would Lose Its Horror



the week, but we have been terribly busy the last few days preparing for a couple of quizzes and trying to keep up with our regular work.

So glad the new car is satisfactory. Why don't you come up this way with it soon?

The weather has been perfectly horrid lately. It makes us all feel sort of blue. Queenie's mother brought Queenie some lovely clothes last Sunday,—lots of that new crinkly silk lingerie

that is all the rage in Paris now and wears so well.

My allowance this month simply doesn't seem to have made any impression on my needs. Perhaps I ought to have a little larger one, for when one can simply never keep within an allowance it is apt to discourage one, don't you think?

Loads of love, from

MABELLE.

Teachers, with their well-meant but unfortunate way of suggesting that parent-writing is a holy duty, have certainly done their bit toward converting the incoherent tenderness of babyhood and childhood into the great cold gulf of mutual reserve that stands fixed between so many parents and children of to-day.

But the teachers could never have created this gulf if the parents had been busy over on their side filling it up with understanding and encouragement and humour and chumminess. Why is writing to one's parents so grim and awful an undertaking, while writing to one's chum is always a delicious exciting adventure? For one thing, one can write to one's chum with pencil and out of reach of the dictionary when the spirit moves one. One can write confidentially, without visions of the epistles being handed around the family circle; foolishly and at random, without fear of its being preserved for future reference. With one's chum one is what one is, and if she doesn't like it she can get another chum. With one's parents one feels the eternal obligation of living either down or up to their ideal of their child. Half the parents think that their children know nothing; the other half that they know everything. When Mabelle tells them of her "B" average, the first sort responds, with clumsy jocularity, "We never thought it was in you"; (Continued on page 95)

## A S S E E N b y H I M

THERE are certain social rules which have seemed to be absolutely ironclad but which have admitted of exceptions, then variations, and finally have evolved into wholly new customs. I have received many queries as to the employment of expressions, titles, prefixes, and other such details which have crept gradually into the usages of good society. Are these correct? What basis is there for them? I have often wanted to compile a list of provincialisms and provincial customs which New York, the one cosmopolitan centre, has, bit by bit, adopted. For years our social code, with some slight differences, was framed upon that prevalent in England. But of late we have admitted, and perhaps with reason, customs collected from all over these United States. The continental etiquette has never appealed to us and is still exotic.

SHALL WE SAY "ATTENDANTS"?

One query may be made the subject of a dissertation. I have been asked how a writer in a magazine of fashion would describe the feminine contingent of the bridal cortège of

Americans Are Developing Their Own Code With Regard to Wedding Customs and Names, And Military Orders React Upon Civilians

to-day. When a bride has chosen married women, as well as single, to accompany her to the altar, should these collectively be called "bridesmaids" or "attendants"? The latter word is aggressively provincial and is in current use in all the smaller communities, north, south, east, and west. But what are you going to do? Married women can never be bridesmaids and to class them as such is an absurdity. Cannot we invent a word? I will make this open confession: ever since the custom of selecting married women to act as bridesmaids—a custom first introduced in New York in the late nineties—I have, when consulted editorially, waged war on the expression "attendants." But at last, for the sake of absolute correctness and in lieu of a smarter word, I have to give in for the present. The English rule will not apply, though it does allow a grudging exception: "The

best man should be a bachelor, although a married man could act in this capacity." This exception, however, became a frequent one, and married men in England were as often selected for best men as were bachelors. The custom was introduced in New York society as late as 1887, and it made quite a sensation.

I forget who it was that first included married women in the bridal cortège, but it was at some wedding of people comparatively new to New York that there appeared a matron-of-honour—a most extraordinary expression. Then followed the mixing of married and unmarried women among the "attendants" until now the custom is general and accepted everywhere, and it is quite old enough to suggest that it had a provincial origin. There is no English rule to guide us, for the reason that only unmarried women attend a bride in England and that a widow or divorced woman is unattended. In fact, the expression, "maid-of-honour," as well as "matron-of-honour," is pure American. Over there this personage is always an unmarried woman and is usually the sister of the bride or, in default of such a relative, the sister of the (Continued on page 94)





BARONESS HENRI DE ROTHSCHILD AND MISS ELSIE DE WOLFE

*Ever since her arrival in France early last June, Miss Elsie de Wolfe has been working in the Ambrine Hospital at Compiègne, under the direction of Doctor Barthe de Sandfort and Doctor Henri de Rothschild. This hospital has accomplished miraculous cures for those who have been burned at the front. Miss de Wolfe is one of a small band of nurses who attend to the comforts of the wounded. When she has her one free day every fortnight, Miss de Wolfe usually spends it at her country home, the Villa Trianon, at Versailles.*



# TWO GREAT ALLIES: NATURE AND CIVILIZATION

The Cultured and the Natural Are in No Wise

Opposed ; Culture Makes the Best of Both

Nature and Civilization ; the Thoroughbred

Is He Who Can Endure What the Herd Cannot

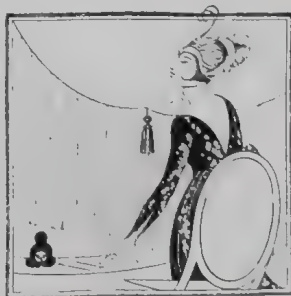
WE speak of the tilling of the soil and of the training of our own personal powers, indifferently, in the same terms: Culture and Cultivation. And indeed it matters nothing which sense of the words is a metaphor derived from the other; for the idea and the ideal in both cases is the same. The thought goes back to an original sense of habitation, as taking for granted that a man will care for and improve that living environment in which he dwells, whether of nature or of human nature. And at this time, when much has happened to remind us of man's management of the green earth, and we are all by way of being gardeners for a season, there is the better opportunity to remember all that cultivation means.

WE who have dwelt contentedly enough among the city stones during the winter period of cold and death, begin, when the new summer is born again and the sun warms and lingers, to long for a return to the out-of-doors; precisely as an artificial civilization reacts toward some sort of spiritual return to nature. We go into the country if we can. But the country does not commonly mean for us the forest or the desert or the wilderness. These have their own violent and virgin beauty; but we need not all be hermits or pioneers. Neither do we care greatly for the opposite extreme of the park and the hothouse and the formal suburb, a mere imprisoned oasis of live earth amid the dust and taint of town. The ideal for most of us is a countryside neither wholly wild nor tame: a place of lawns and gardens and great trees, of smooth roads and tended hedges and houses neither rude nor remote, and still beautifully alone; of river and wood and field and meadow, green under a broad blue sweep of sky to a horizon of hills or of the sea; a place at once wholly natural and wholly civilized, free earth and open air nowise distorted nor defiled by human use, yet whose whole quality owns the care of man.

AND observe, all this is not a compromise. It is no product of a natural fertility too weak to run wild, restrained or thwarted from its bent, nor of a human mastery that forbears or fails to work out the full measure of its

will. It is nature and humanity, each in full force and the stronger for working together: the land after its kind brings forth more beauty and abundance by reason of the elimination of its wild waste and the development of its vitality; and they who live upon the land come, by guarding and guiding nature at her work, by clearing the way for her energy and choosing the best for her to do, into possession of beauty beyond their possible imagining and a profusion utterly outside of any power of theirs. We talk lightly of making two blades of grass grow where one grew before; and truly, given that first blade, we can at will have two or two million. But without the seed, what should we do for one? The wonder is that we can direct the miracle of creation. And that is what we mean by Culture.

SO it is well to remember the cultivation of the earth when thinking of the culture of ourselves; and to remember, furthermore, that to cultivate truly either nature or human nature is one thing and the same. There is a silly trick of speaking of the cultured and the natural as if they were somehow in opposition, as if culture were something effete or sterile, as if nature were strongest at random. Of course, if this be so, then we had better been savages, and all that civilization which has been the work of man for many thousand years is the reverse of progress. The truth is that nature and civilization are no more at odds than the wind and the rudder; and culture makes the best of both. Bernard Shaw says that he who can, does; and he who cannot, teaches. That is quite true; but it is not the cynicism for which he meant it. He who can does far more than he could do untaught; and he who cannot, teaches another to do more than he. Judge culture, therefore, in measure of its greater strength. The field which only grows fewest weeds is but a desert. The thoroughbred man or beast is he that can do or endure that which the herd cannot. Wherein he is anyway weaker or frailer or more impotent, so far and in that respect he is merely degenerate. Body or mind of man or green thing growing in the ground, it is all one: that only is cultured which improves. And by their fruits ye shall know them; thus it was truly said, long ago.





# BY COOPERATION OF CLIENT AND DECORATOR



*It is the chintz that furnishes the colour scheme of this morning-room. Its cream ground determines cream walls, and its turquoise blue, mauve, and pink run through the room*



*In the living-room, the dominant note is mulberry, but any suggestion of soberness is counteracted by gold and sapphire blue in the chintz cushions, and blue green furniture*

RECENT seasons have witnessed an amazing increase in interest in country house building, until now it has become almost the exception when a city residence has not its complement of a country place, at which the owners often pass more months of the year than are spent in the city home. It is notable, also, that we have learned much from England of the wisdom of keeping these country places simple, livable, and wide open to sun and air. The newest building material, concrete or stucco, lends itself admirably to this use, and, rightly used, meets all the requirements of both utility and picturesqueness.

Such a house as this is the recently completed summer residence of Mrs. Fred-



*(Above) The dining-room proves that a room may be held together merely by color in design*

*(Below) The davenport beside the living-room fireplace combines gold and mulberry in its upholstery*

erick Martin Davies at Southampton, Long Island, views of which appear on this and the opposite page. Built of cream stucco, long and low and very simple in plan, this house completes its color scheme by a blue green roof and blue green shutters and will later be covered by climbing vines growing over the lattice already prepared for them. The main house opens by three wide doors on the terrace, and the right wing, on the main floor, is an open loggia.

Within the house, the decoration has been carried out in a tone admirably in keeping with the character of a country house. The work of Mrs. Emmott Buel, a decorator who makes a special point

*(Continued on page 95)*







*The house recently built at Southampton for Mrs. Frederick Martin Davies follows the wise trend of modern country architecture and is simple, livable, and wide open to sun and air. It is of cream stucco, with blue green roof and shutters*



*(Below) In the morning-room, as throughout the house, the walls have been given a simple and excellent finish by narrow mouldings which divide them into well-proportioned panels. They are then painted a soft neutral tone and form admirable backgrounds for the carefully hung prints, hung with due regard to the paneling*

*(Left) It is a theory of this decorator that there may be no half-way measures with lighting fixtures. Either they must be of a beauty to warrant decided prominence, or they must be as simple and inconspicuous as possible. Those by this fireplace are toned to harmonize with the wall and fitted with the simplest of shades*





## THE SERENITY OF UNPRETENTIOUS COM-

FORT MARKS THE HOME OF MR. HAROLD

J. COOLIDGE AT ASQUAM LAKE, N. H.



(Left) That simplicity which befits a country home is the secret of the quaint charm of this dining-room. An exceptionally harmonious room is this, keeping well to its keynote of old-time serenity. The bare tiled floor, the wide fireplace, the straight-hanging curtains of pink-flowered blue-green chintz, and the painted rush-bottom chairs are all of the same satisfying colonial vintage.

(Below) The intimate relation between house and garden is among the most delightful features of this country place. The stucco house, well-overgrown with vines, seems an integral part of the garden sheltered between its wide wings, and this effect is heightened by the vine-grown rustic trellis on either side of the flagged path which leads to the entrance.

M. E. Hewitt







M. E. Hewitt



*In spring, these stone steps lead upward between glorious masses of rhododendron bloom. When summer comes and the rhododendrons have become only a mass of shining leaves, their rich dark green forms the ideal background for glowing tiger lilies which line the borders of the path*

*(Right, above) It is strange that, while the accidental growths of willow about the New England country add so greatly to the beauty of the landscape, it is seldom that willows are used in such intentionally ornamental form as this. Here they border a long flagged walk and form a sea of feathery beauty from the blossoming of the first catkins of spring*

#### THE ROCKS OF NEW ENGLAND

ARE PUT TO PICTURESQUE

USE IN JUDGE WILLIAM H.

MOORE'S GARDEN AT PRIDE'S

CROSSING IN MASSACHUSETTS



*The boulders which strew New England soil are skilfully used to lend wildness and romance to this corner of the garden. In contrast with the rugged grayness of the stones, pink and white water-lilies bloom in the shadowy pool. A ragged path leads around the end of this pool to a rock garden beyond, overgrown with ferns and brilliant flowers*





Miss Jeanne Cochran's dance, "Petals," and also the songs she sang, were among the delightful features of the programme arranged by her mother, Mrs. Gifford A. Cochran, at Newport



Master Alexander Cushing was an extremely persuasive peacemaker in the masque, which was part of the entertainment given by these Newport children. The lovely setting furnished by "Waban," the summer home of Mrs. Ogden L. Mills, junior, lent its aid to this deserving charity



Miss Barbara Sands, the daughter of Mrs. Winthrop Sands, and the granddaughter of Mrs. William K. Vanderbilt, senior, fittingly represented France. Since the beginning of the war, Mrs. Vanderbilt has been active in French relief work, and is now at her Neuilly hospital



Underwood and Underwood Film Service, Inc.

Master McClure M. Howland represented the Army; Master Winthrop Sands, the young son of Mrs. Winthrop Sands, represented the Navy

(Left) Miss Laura Biddle, the daughter of Mr. Craig Biddle of Philadelphia, represented the United States. Her parents have spent the summer at their Newport villa

(Right) Master Gifford A. Cochran, junior, is a gifted pianist. He not only represented Uncle Sam, but also played several piano selections

THESE CHILDREN TOOK  
PART IN A FÊTE GIVEN  
AT NEWPORT FOR THE  
BENEFIT OF THE ALLIES







Kazanjan



Curtis Bell

Miss Madeline M. Carey, daughter of Mr. Frederic Foster Carey, was married at Saint Mary's Church, Tuxedo, to Mr. Charles Reed, son of Mrs. Charles Reed of Great Barrington, Massachusetts. The ceremony was performed by the Reverend Robert S. W. Wood. Miss Helen J. Reed, sister of the groom, was the only bridesmaid, while Miss Claire Dinsmore, cousin of the bride, was flower girl. The bride's gown was of white satin trimmed with point lace, and the exquisite veil was of point lace to match the gown. The groom is a lieutenant in the Reserve Corps of the United States army, and the marriage was hastened on account of the war.

(Right) Miss Isabel S. Yeomans, daughter of Mr. George Dallas Yeomans, at Christ Church, Plymouth, Massachusetts, became the bride of Lieutenant George Platt Brett, junior, U. S. R., son of Mr. George Platt Brett. She wore a gown of white satin, over which was draped white net embroidered in pearls. Her veil, banded beneath her chin with tulle and caught at either side by a cluster of orange blossoms, had an almost medieval effect, with which her stiff bouquet of lilies-of-the-valley and maiden hair fern was in harmony. The ushers were all members of Squadron A, National Guard of New York, and the bride and her twelve attendants entered and left the church beneath crossed swords.

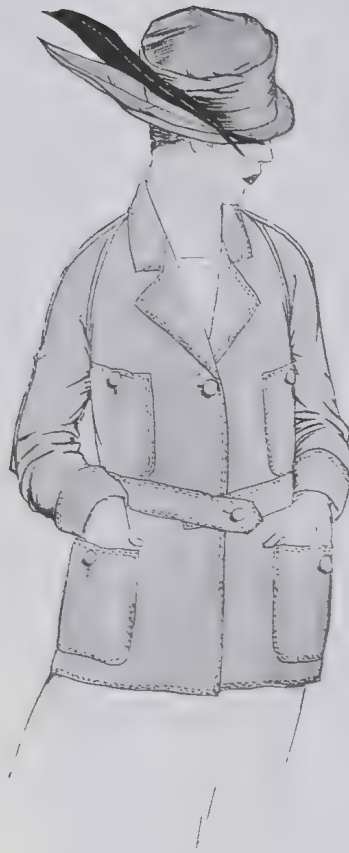


Campbell Studios

Miss Vera Cravath, daughter of Mr. Paul D. Cravath, was married at Saint John's Church at Lattington, Long Island, to Lieutenant James Satterthwaite Larkin, U. S. A., son of Mr. Adrian H. Larkin. The duchess and point lace on the bride's gown was worn by her mother on her wedding day. Miss Mary Evelyn Scott was Miss Cravath's maid of honour, and the attendants were Miss Elizabeth L. Kirlin, Miss Sarah E. Larkin, the bridegroom's sister, Miss Frederika Peterson, Miss Olive A. Tripp, Miss Gertrude N. Welting, and Mrs. John M. P. Thatcher. The reception was at the home of the bride's parents at Veraton, Locust Valley, Long Island.

BRIDES WHOSE HUSBANDS  
ARE LIEUTENANTS AND  
WHOSE WEDDINGS WERE  
IN THE PATRIOTIC  
SPIRIT OF THE TIMES





When you begin to feel that unmistakable autumn "snap" in the air, and morning walks get brisker because of the cold, a suede coat is more to be relied upon than a sweater. And besides, there's something very seasonable about a little Norfolk jacket like this—it has the true sportswoman air. It comes in all those nice cozy shades of gray, green, and tan. The hat is of suede to match the coat, and two suede-laced quill trim it; hat from Peggy Hoyt

MODELS FROM KNOX

You will remember that at Palm Beach last winter, and Newport this summer, polo coats of a particularly warm and soft toned tan camel's hair were very smart. It certainly looks as if they were going to keep on being so. There are two great patch pockets like the one that you can see, the belt goes all the way around, and the large buttons are deep tan coloured bone. The hat shown here is of beige felt with a soft high crown adorned with a purple grosgrain ribbon thrust through a purple grosgrain buckle



Every sportswoman will tell you that the backbone of the sports wardrobe is a simple skirt and a well-cut shirt to wear with it. The shirt is in heavy sports silk, well tailored at the seams and buttoned with white pearl. A Windsor tie is exactly the thing for it. The skirt is a combination of peacock blue and sand coloured duvetyn, pleated with four deep pleats across the front and back and with two loose panel pockets over the hips. The black hatter's plush sailor has a severe trimming of peacock and black ostrich

(Left) When you have a graceful looking cape between you and the gloom of a rainy day, it's really a great comfort. And these capes have a decidedly unrainy day air; they are made of rubberized satin or velvet and come in lovely shades of blue, purple, or gray. The cape is unlined, but quite warm, and it fastens with bone buttons. The military turban is made of cleverly put together bits of rubberized satin or velvet in all black or gray or tan and black

WITH THE AUTUMN WEATHER COMES A

RENEWED ZEST FOR OUTDOOR LIFE

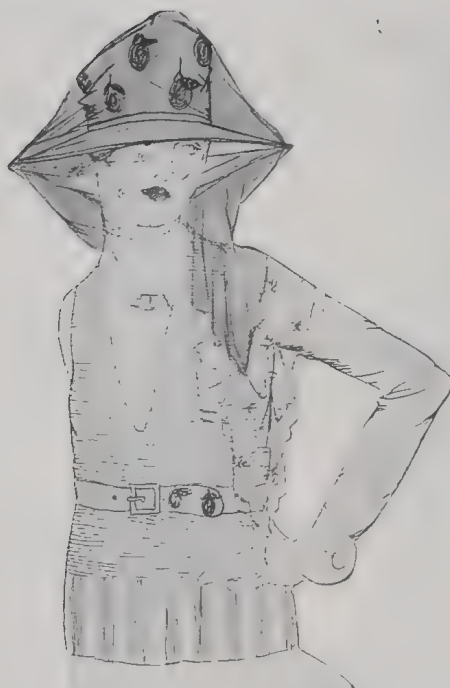
SPORTS CLOTHES REQUIRE PARTICULAR

DISCRIMINATION AS TO MATERIAL





(Right) In the country, bright embroidery and soft warm colours are particularly lovely; they make you feel like part of the general decorative scheme of things. This is a hat and scarf set for country wear, made of taupe coloured duvetyn, lined with taupe crêpe de Chine, and then embroidered in bright yellow, orange, and green. One end of the scarf fastens back to the under side of the scarf and forms a muff



(Left) Women are just as enthusiastic about slipping into a slip-on sweater as they have been all summer,—especially if the sweater is knit with a large loose stitch and purled at the bottom. The veil, for motor or sports wear, is brown chiffon with a round section of light beige mesh, delicately scrolled, in front, and a border of the scrolled mesh on each end. This veil is smart and new: furthermore, it is becoming

TWO MODELS FROM  
PEGGY HOYT



For sports wear, the smartest, and, at the same time, most conservative of us appreciate the all-round charm of a well-cut white flannel skirt worn with a smartly tailored crêpe de Chine blouse and white suede belt. The skirt is hung in pleats, which button back on the hips with white pearl



THREE MODELS FROM THE  
SPORTS SHOP FOR WOMEN

It's just as severe and straight as a golf suit can be, this one of black and white checked wool. The skirt is narrow,—but wide enough for a good easy stride. A white French flannel shirt is worn with the suit, and the hat is white felt checked with black grosgrain ribbon and with a ribbon-bound brim



There's only one way to get into this sports coat, and that's by the smart method of pulling it on over one's head. Coat and skirt are of tomato red duvetyn, and both button all the way up the front with matching bone buttons. There are pockets made by the coat turning back upon itself



THE WOMAN WHOSE WARDROBE MUST BE A  
RELIABLE, RATHER THAN A CAPRICIOUS,  
THING, MUST CHOOSE HER COSTUMES FOR  
THEIR DISCRETION AND SIMPLICITY OF CUT



(Above) The nucleus of any wardrobe, whether you have decided to spend thousands, or to keep to three figures,—not including your own—is the tailored suit. The coat of this suit of gold coloured velours has the slim-waisted belted silhouette, and there is a panel on either side, banded with kolinsky to match the deep cuffs. With this is worn a brown velvet and brown taffeta hat, trimmed with two dark brown ostrich fancies; the suit with fur, \$135; without fur and in other materials, \$95; hat, \$20



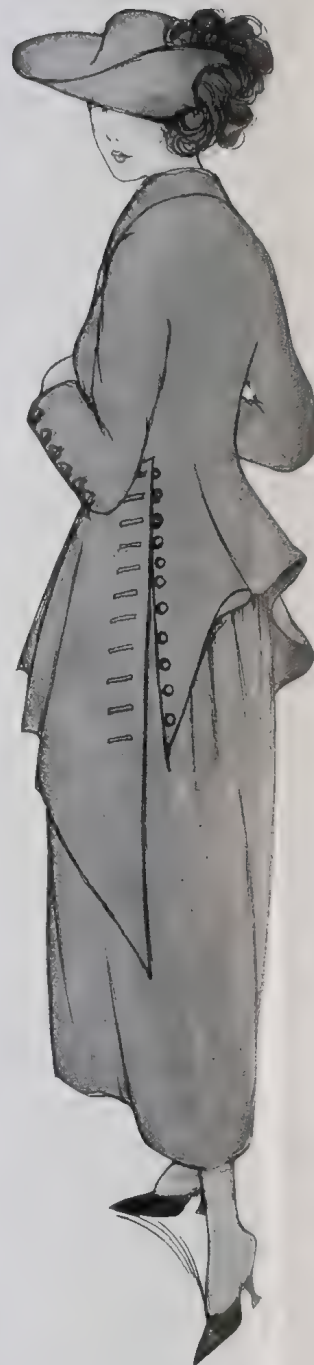
(Right) If you intend appearing often in the same frock, by all means let that frock be of excellent cut and all that discretion and good tailoring can make it. This frock of navy blue tricote piped with black braid slips on over the head, and the belt crosses in front and ties in back. The collar and cuffs are banded with nutria. The blue velvet tam-o'-shanter worn with the frock has pipings and a rosette of navy blue grosgrain ribbon; frock, \$50; hat, in various colours, \$15



(Above) It's one of those compromises between the severely plain and the elaborate suit; that enables you to wear it on any occasion where a suit may be seen. Of course, you want to know if that really is a suggestion of a bustle. It is. The suit is rose duvelyn velours, lined with old-blue silk that matches the velvet hat, trimmed with blue ostrich, that is worn with it. Where the coat ruffles in the back, the old-blue lining shows; suit, \$110, in other materials, \$95; hat, obtainable only in blue velvet, \$25

(Left) Next to the American woman's trusty tailored suit, comes her equally tried and true blue serge frock; it is as indispensable as her back hair. This you can slip on very easily,—it goes over your head—and its straight lines are as smart as those of any serge frock that has ventured out this season; piped with lacquered braid or serge, \$50. The hat is a rose velvet Lewis sailor, with its upturned brim, faced with shirred rose velvet, trimmed with rose velvet loops and ends; \$20

Note: The suits, dresses, and hats on this page may be had in any of the smart materials of this season, and all will be made to individual measure and order by reliable tailors or milliners. The materials, in each case, are to be had in a number of colours, and each suit is lined with silk or crêpe de chine. At a small extra charge, seal, nutria, or kolinsky may be used as trimming on either suits or dresses. The names of the tailors or milliners supplying these costumes will be sent on request.





## GLIMMER OF JET AND METAL BRIGHTENS THE

## SOMBRE HUES OF THESE EVENING GOWNS

GOWNS have taken to quiet colours this season; but be the gown ever so demure it sparkles and scintillates. For metal cloths of gold and silver and bronze, combinations of black and silver or white and silver, metal laces and laces run with metal threads, vie with each other in the "openings" to offset the sombre black, white, gray, and taupe which are also favoured tones. A peculiar shade of taupe, a deep purplish tan, is particularly favoured for formal gowns and suits, and some of the metal trimmings show very striking designs. One afternoon dress by Agnes is embroidered in gold coloured silk thread and has tiny gold stars in appliqué upon it; the effect, especially when one realizes the means by which it is attained, is most unusual. Many of the evening gowns are of black satin or black and white satin combined and are trimmed with jet, which is used in embroidery and in heavy tassels and buckles. Net is much used for evening gowns—perhaps the scarcity of silk for the French looms accounts for the popularity of cotton net. The gowns are not as clinging as they were last year, especially at Callot's. They are straight and slim and long; but they hang loose—much like the picturesque medieval gowns which are, after all, as lovely of line as any ever devised and deserving of their recent revival.



Soft fabrics softly draped fashion this informal dinner gown by Premet. Over the foundation of deep gray satin falls an overdress of gray silk net and gray silk lace, trimmed with narrow bands of silver thread and ending in irregular points which are caught together at the front and back. The surplice waist of gray satin ties in a loose knot behind, marking a long waist-line, while from the short tight upper sleeves hang draperies of the silk net. A corsage of hand-made flowers adorns the bodice.



The possibilities of black and silver are fully realized by Courtisien. In this informal dinner gown are combined black French velvet with a cloth of bands of silver and black velvet. The long straight surplice bodice has short tight sleeves and ties behind in long sash ends. The band which finishes the bodice is of silver cloth, the overtunic is slit at one side and is of the silver and velvet cloth, and the underskirt is of black silk net finished with a band of black lace embroidered in silver threads.

This gown ventures both a hobble and a train, and its loose lines mark a departure from the clinging evening gowns which Callot has been making. The bodice of silver cloth, like the skirt of black satin, is veiled in black cotton net; and the net, embroidered in jet beads, forms the short panel of the front bodice, and also the long back panel, which begins in a high neck-line and ends in a short train; models from Gidding.



THE BUSTLE, PRACTISING CAMOUFLAGE, ADVANCES

THOUGH FROWNED UPON BY THE CONSERVATIVE,

UPON WOMAN UNDER AMBUSH OF SASH AND DRAPERY

THIS FASHION OF THE EIGHTIES DARES APPEAR



This bustle almost avows itself, and appears on a street costume. The suit is of violet blue duvetyn and, save for this startling lapse, it holds to the straight and narrow—very narrow—line. Covered ball buttons, Australian crossum, and outlining bands of coarse stitching in violet blue silk floss trim this costume, which has an Eton jacket and a crushed belt.

COMING bustles cast their shadows behind them. And as yet they cast them in the most shrinking unobtrusive way, as though afraid of identification. That, indeed, is precisely the case. As a truly American innovation, and the one fashion surprise of the season, they are, for the most part, advancing—if the retiring bustle may be said to advance—upon women, under ambush. They disguise themselves in wide sash bows, sash ends, and soft draperies. Comparatively few venture abroad with simple street suits, as does the one at the head of this page—which, by the way, really suggests its progenitor below. For the most part, they take advantage of the disguises made possible by more elaborate gowns, such as those sketched on the right and left, for the soft materials of the season lend their aid and make lovely effects possible.

Despite this advantage, however, the bustle is frowned upon by conservative couturiers, and its fate is still in the balance.

DESIGNS BY TRAVIS BANTON

This bustle might almost find its way into the mode unidentified. It masquerades as the sash of a costume which might be of black taffeta, trimmed with a narrow fringe of black silk cord and bands of black seal fur. The bodice displays an underbodice of cream Georgette crêpe, and there are ties of black silk at collar and cuffs. But it is the draped overskirt over the long narrow skirt which announces the gown as of the latest mode. The overskirt is in a double apron effect, drawn back over the hips, and a white satin girdle shows beneath the sash.



A necessary sequence to the bustle is the tight bodice. In this evening gown of white silk, the overskirt drapes and sash form the bustle, while fitted sections form the bodice. The underbodice and underskirt are of flesh coloured chiffon, the one with pipings of peacock green satin, the other with festoons of flowers in the various colours used. The satin, embroidered in silver, forms the narrow belt; there are facings of pastel blue, orchid, and pink satin; and there are piping, bows, and a corsage bouquet of all the different colours of the gown.



The origin of the species is revealed in this reproduction of the stately fashions of the eighties. This costume was surely of plum coloured taffeta, with fluted taffeta ruffles, a narrow strip of ermine, and tiny round buttons.





Navy blue jersey composes this Chanel dress. Stitching in tan linen thread adorns the deep V-neck and the sleeves, and forms two large decorative patches on the front of the frock. Being of the autumn mode, the frock fastens in the back, and tiny jersey-covered buttons accomplish the fastening. A wide belt is tied loosely in crushed folds about the waist and crosses low at the back, where it is finished with short tie ends.

The new fashion of wool-lined silken garments is shown in this coat designed by Robert. It is of heavy black satin lined with velours de laine in a deep shade of tan. Nutria is used lavishly on the bottom of the coat and forms the snug collar, elbow-high cuffs, and big buttons. Although the front and back panels are straight there is ample fullness at the sides. Cock feathers in natural colours trim the small black satin hat.



IN SUCH MUFFLING FUR-TRIMMED COATS AS

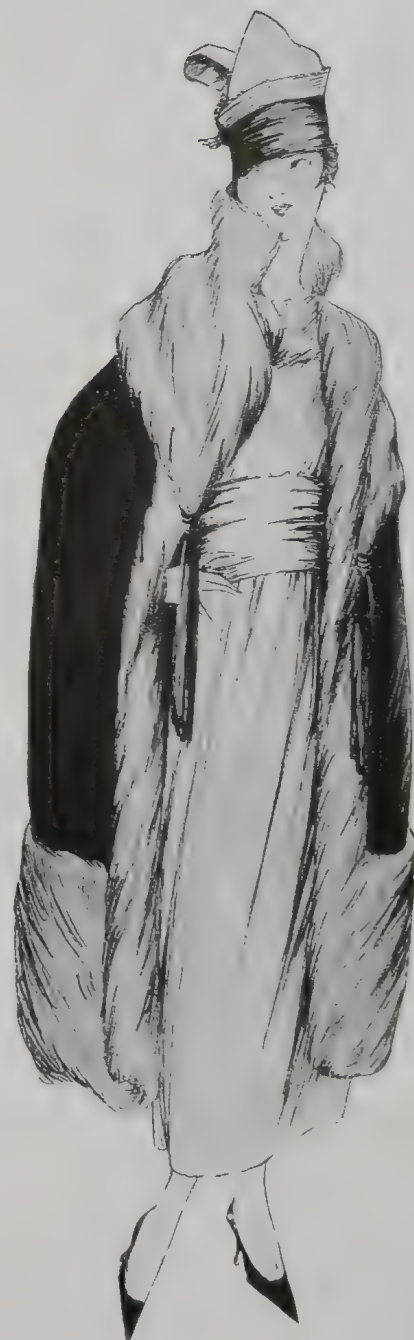
THESE WILL NEW YORK MEET THE WINTER;

JERSEY CLOTH WILL REMAIN A WARM FRIEND

MODELS FROM WANAMAKER

This is the coat Chanel designed for wear with the dress sketched above. It is of blue jersey in the heavy weave of the dress and made still warmer by the addition of gray squirrel on cuffs, shoulder-cape and turn-over collar. This cape and collar make the coat reminiscent of the French military cloak. The black velvet turban has tan grosgrain ribbon springing from its crown in two soaring loops, rather like aeroplane wings.

Very becoming to the slim lines of a youthful figure is this black corduroy velvet street cape by Chanel. The gray of the satin lining is repeated in the squirrel fur which trims the cape. The fullness of the cloak swings from the deep fur yoke, which forms part of the collar in the back. There is a single button under the collar, the points of which may be tied together in front. Black beaver trims the dashing little gray velvet hat.







*This bit of pastel-tinted batiste started out to reach her chin, but half-way up it turned back and lay down, thereby softening the sometimes trying high neckline.*



### COLLARS AND CHEMISETTES HAVE DIMIN-

### ISHED IN SIZE BUT NOT IN SMARTNESS

*This modest-looking little affair may be turned back and transformed into a shawl collar by dispensing with the ribbon lacing over the chemisette. This chemisette is of pleated Georgette crêpe, and the collar is of charmeuse or satin, piped with the same material and faced with Georgette crêpe.*

PARIS has set the fashion for the extremely scanty collar one sees on so many smart dresses nowadays. On account of the scarcity of water and heat and the ever-rising cost of laundry work, white and delicately tinted collars and chemisettes are something of a luxury in Paris just now. To relinquish them completely was unthinkable to the Parisienne, who knows well what wonders they can work with a simple frock of serge or velvet, so she compromised by reducing them to the most meagre proportions possible, with amazingly smart results. And American women are following her example, not of necessity, but because they find that the Parisienne has made so great a virtue of necessity that all the smart world may well follow in her footsteps, the daintiest of all footsteps.

*Susceptible of many interpretations is this chemisette shirred into a button-trimmed band. It may be of chiffon, soft silk, or crêpe de Chine, and may infinitely vary one serge frock. The collar may be bound with a ribbon in a contrasting shade to match the buttons on the band of the chemisette.*



*Peter Pan has worn collars cut like this for at least ten years, but he never had one made of satin and adorned with crystal buttons and tied with velvet ribbon, tassel-edged.*

*Here's one of the exceptions that broke the rule of diminutive collars. Of white piqué, lined with black and white silk, it buttons in the back, like many of the newest dresses.*

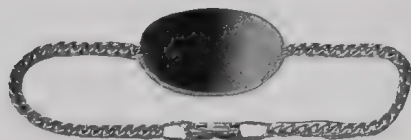
*Pleated ruffles of batiste soften the severe collar and cuffs of white piqué, trimmed with tiny ribbon bows. The collar fastens at the back with piqué-covered buttons.*



# WHAT COMFORT KITS ARE MADE OF



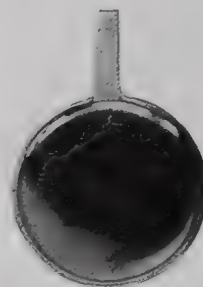
(Above) An identification locket of this sort may be had in silver or gold filled for \$3.50; solid gold, \$25.50



(Above) A metal identification wrist-let may be had in silver for \$5 or in gold for \$13.50



(Above) An unbreakable crystal, radium dial, and Swiss movement, are features of this silver wrist watch on a woven khaki band; \$18



This is the same identification locket as the one shown at the upper left on this page; it is shown here closed



(Left) A tin box that contains all the good things that you see here, belongs in a "liberty box" with a comfort kit



A comfort kit in a khaki case has in everything from toilet articles and bacco to writing and sewing materials. This kit and the tin of goodies shown above, and to the right, constitute a "liberty box" which goes a long way toward supplying the small comforts a man needs; \$15 complete

THE way to send off one of these boxes of gifts that a man appreciates so much, whether he is in training camp or "over there," is, of course, first to "catch your gifts", and then to pack them. But that's just where all the trouble comes in.—in the packing; it is an art that is sorely in need of revival. Many and many a box of well-chosen, and apparently well-packed, gifts has been smashed, or, worse still, become water-logged by the wayside merely because the sender didn't know a few of the valuable tricks of packing.

The greatest difficulty is to get packing materials that are light and easily

(Continued on page 93)



(Above) A tin box of goodies that may be bought separately or with the comfort kit shown below, contains several kinds of cakes and candy and dates; \$3; with comfort kit, \$8



This khaki case includes in its contents eight medicine bottles, adhesive and court-plaster, and gauze; \$3



A case for a Victrola requires no other precautions of packing; for the \$15 size machine, \$11.50; \$25 size, \$12.50. A light to slip on the arm of the machine in order to light the record, \$3.50, in nickel; gilt, \$4



This comfort kit may be bought separately for \$5; the shaving-set in a canvas case separately for \$1



## S E E N o n t h e S T A G E

Playwrights Construct Comedies after Cleverly Contrived Patterns, Producers Add a Wealth of Stage Effect, while the Public Seems Unaware That It Is Feeding on Husks from Which Art, the Kernel, Is Missing

By CLAYTON HAMILTON

THERE are only two requirements for greatness in a work of art:—it must set forth material that is momentous, in accordance with a method that is masterly. In the first place, the artist must have something to say; and, in the second place, he must know how to say it. The second requirement demands only a dexterous and practised talent; but the first consideration calls for that quintessence of character and personality for which there is no other name than genius.

In any really great work, material and method are so completely married that it is impossible for analytic critics to divorce them. The thing said and the way of saying it are one and inseparable. The genius of such supreme artists as Phidias, Dante, Velasquez, Shakespeare, and Beethoven is identical with their talent. But, in the case of artists of more nearly human stature—those apprentices to immortality who hover a little lower than the angels—we become conscious of a dissidence between the value of their subject-matter and the merit of their method of articulation. The disproportionate genius of Walt Whitman leads him sometimes to say great things crudely; and the overweening talent of Lord Tennyson leads him often to say nothing, with a perfection of eloquence warranted by the occasion.

On a lower level of the ladder, the distinction between the two desiderata becomes more clearly emphasized. The average artist who reveals a modicum of genius is lacking in the necessary talent to express himself; and the average artist who exhibits a maximum of talent lacks any hint of any really valuable thing to say. Both men are made the victims of that crude and cruel jest of destiny by which vaulting ambition is foredoomed—in the proverbial phrase—to fall between two stools. The critic, therefore, in contemplating a quite ordinary work of art, with due respect for that first principle of criticism which requires him to praise whatever is praiseworthy according to its kind,—is driven nearly always to admit an almost absolute divorce between the value of the author's message and the merit of his method of expressing it.

In the history of the American theatre, the number of really great plays that have been written by American authors might be counted quickly on the fingers of one hand. In nearly every case in which a play of native authorship has called for more than merely passing and perfunctory consideration, the genius of

the playwright has surpassed his talent or else the talent of the playwright has submerged his genius. The existing situation might be tragically summarized in that forlorn and falling phrase of Robert Browning's,—“And thus we half-men struggle.”

For instance, an undeniable genius for the drama was revealed—both in “The Great Divide” and in “The Faith-Healer”—by the memorable poet, William Vaughn Moody. Moody had great things to say; but, at the date of his untimely death, he had not yet learned to say them in a masterly manner, in accordance with the technical terms of our contemporary theatre. But the case of Moody is exceptional; and most of our American dramas exhibit, on the other hand, a mechanical cleverness that exceeds emphatically the requirements imposed by the inherent merit of their subject-matter. Nearly all our native plays are empty of significance; and

in order to praise them at all, the critic—who forever seeks some subject that may seem deserving of laudation—must praise them merely for their technical dexterity. As Americans, we can rarely congratulate ourselves upon the sort of plays that we attempt to make; but we may, at least, felicitate ourselves upon the minor fact that we have learned to make plays efficiently and neatly.

#### “DE LUXE ANNIE”

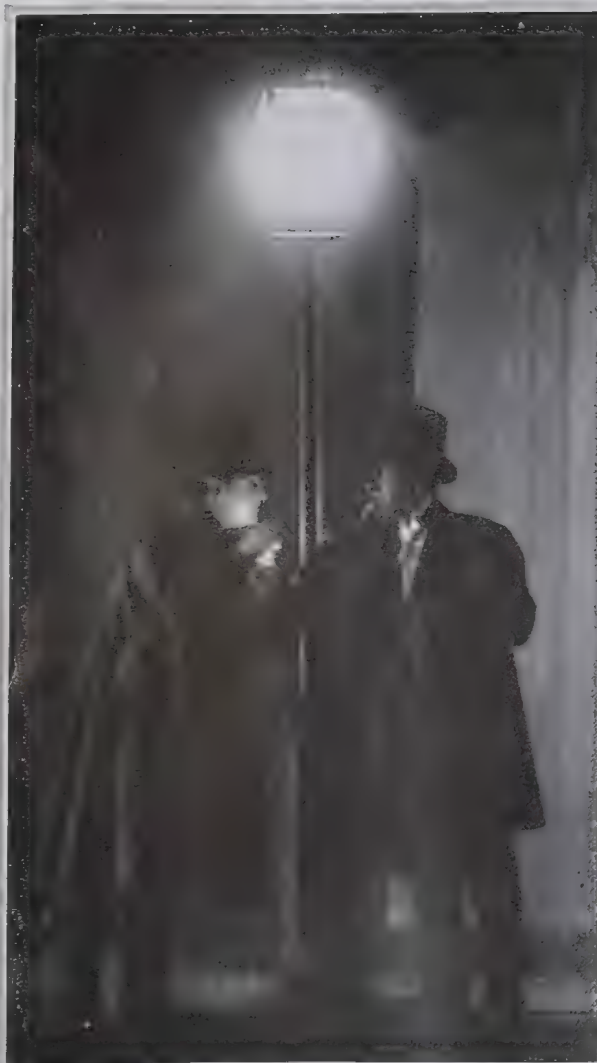
“De Luxe Annie,” by Mr. Edward Clark, is an astonishingly clever melodrama. It is, in fact, so dexterous that a technically minded critic might be tempted to call it—despite the well-earned reputation of Mr. Cohan’s “Seven Keys to Baldpate”—the best-made play that has ever been fabricated by an American author. This praise may seem extravagant; but it is justified by the extraordinary and extreme adroitness of the pattern. But the subject-matter of “De Luxe Annie”—which was derived from a short-story by Mr. Seanmon Lockwood—is al-

most entirely unworthy of the skill displayed in Mr. Clark’s scenario. The play repeats a tale of the “dime-novel” sensational variety; but it tells this narrative upon the stage with a mastery of technical means that assuredly might be admired by no less noted a craftsman than Sir Arthur Pinero himself. Mr. Clark revealed a year ago, in “Coat Tales” (an unsuccessful but ingenious farce), a decided talent for technical manipulation; and if, in future, he can manage things in such a manner that his interest in life may catch up with his interest in the traffic of the stage, he should climb high enough to make himself remembered in the history of our American drama.

The action of “De Luxe Annie” is enclosed between a prologue and an epilogue which are set in the smoking compartment of a Pullman car in transit between Toledo and Denver. In this interesting setting, an Olympian character named Doctor Niblo is supposed to tell the story that is exhibited directly to the public in the intervening scenes.

In this story, we are invited to follow the fortunes of a talented and beautiful young heroine whose behaviour, for a long time, appears to be inexplicable. Her talk gives every evidence of education, her actions afford every indication of good breeding; yet we watch her deliberately seeking to make money by the practice of an idealized variety of the traditional “badger game,” in concert with a male confederate who is palpably a crook. This heroine is absolutely chaste; and the nobility of her aesthetic and spiritual aspirations seems inexplicably antithetic to her dishonest and disreputable way of life.

We are led to follow this mysterious and baffling heroine along the line of her career in crime, until at last—in flight from the police—she climbs, with her confederate, through the undefended window of a summer cottage on the outskirts of New Canaan, Connecticut. This act of house-breaking is forced upon her in the dead of winter, at a time when Annie and her pal have been required (according to the narrative tradition bequeathed



© Henry Havelock Pierce

Guy Bates Post plays a difficult double role in “The Masquerader,” the dramatization by John Hunter Booth of the late Mrs. Thurston’s popular novel. The actor’s portrayal of John Chilcote and John Loder is a notable achievement



Frank Bangs

Ann Murdock has turned her back on her success on the legitimate stage to follow the tempting paths of “the movies.” She will be the star in films of productions of the late Charles Frohman, including “The Outcast,” “My Wife,” and “Please Help Emily,” a play in which Miss Murdock formerly appeared



to us by "Uncle Tom's Cabin") to flee across ice, in order to elude the bloodhounds of their pursuers. But—once installed in this deserted house—the heroine stumbles over many objects that first set her in a daze and subsequently waken in her mind the glimmerings of memory. Then, at last, the secret of the narrative pattern is revealed; and the audience is told that the heroine was once the respectable, respected chatelaine of this deserted cottage, and that her subsequent career of crime had been occasioned by a blow upon the head, inflicted by the criminal who has appeared, in the preceding scenes, as her confederate. The sinister inclination of the heroine is relieved at last by the doctor who has been presented, in the prologue, as a sponsor of the story; and the full circle of the narrative is annotated, in both the prologue and the epilogue, by many philosophic comments which are cleverly calculated to shorten the apparent length of the long arm of coincidence.

The story of "De Luxe Annie" is too trashy to permit a laudatory summary; but the piece has been constructed with such extraordinary skill that it calls for unstinted admiration from every person in the audience who knows anything whatever about the craft of making plays. Mr. Edward Clark is undeniably a master of technique: and all that he needs to complement his present promise is, after all, a very simple thing. Mr. Clark is already a superlatively clever craftsman:—what he needs is something to say.

### "THE MASQUERADER"

"The Masquerader," which was dramatized by John Hunter Booth from the popular novel of the same name by the late Katherine Cecil Thurston, is also a greatly fabricated melodrama. At no point does it display the startling cleverness of "De Luxe Annie"; but it tells a tricky story in a manner that is admirably workmanlike.

A brief summary will be sufficient to indicate the nature of the subject-matter. John Chilcote, M.P., is a very brilliant man; but he has become addicted to drugs, and his career is tottering upon the brink of ruin because his intoxicated condition has prevented him from responding to a call for an important speech in Parliament. On his way home, he is lost in a London fog. Clinging to a lamp-post, he strikes a match, to light a cigarette; and, in the sudden flare, he finds himself face to face with another man whose physical resemblance to himself is all but absolute. This chance-found double is a cousin of Chilcote's who has come from Canada. His name is John Loder. He is a man of sterling character; and he happens also to be an accomplished student of contemporary politics.

Chilcote conceives a plan for saving his own reputation by persuading Loder to impersonate him and to take up the public duties for which he himself has become—temporarily, at least—unfitted; and Loder accepts this fantastic proposition because of his zeal for public service. The two men change places. Loder makes a great success in Parliament; and Chilcote, living in Loder's lodgings, lolls about lazily and plies himself with liquor and morphine. The situation is complicated by the fact that Mrs. Chilcote, who had been estranged from her husband, is so delighted at the apparent alteration in his character that she falls passionately in love with the man who is impersonating him. Loder returns her love; and, since he is a gentleman of honour, he finds himself in a position that is utterly intolerable. He breaks away and goes to his own lodgings, only to find that Chilcote has died from taking an overdose of morphine and that the servant has reported the name of the deceased, in the death certificate, as John Loder.

Loder subsequently tells the truth to Mrs. Chilcote. She suggests that they be married secretly abroad; and she persuades Loder to continue the admirable work he has been doing in that influen-



Maurice Goldberg

*Evan Burrows Fontaine, talented pupil of Ruth St. Denis, has already won fame in this Egyptian dance. She will appear this autumn at the Palace Theatre, where, supported by her own ballet, she will give a new series of dances, among which are the Hindu sacrifice and Argentine and East Indian dances*



Roehlitz Studio

*(Left) Georgia O'Ramey, spontaneous and delightful, makes her grateful public laugh once more by her new part of the waitress in "Leave It to Jane." This musical comedy with the plot of George Ade's play, "The College Widow," is by Guy Bolton and P. G. Wodehouse, with music by Jerome Kern*

tial station which the dead man has bequeathed to him.

As in the dramatized version of "The Prisoner of Zenda," the parts of the two men who resemble each other so miraculously are played by the same actor. Mr. Guy Bates Post gives an excellent performance of both characters; but it should perhaps be noted that his rendering of Loder is more simple and sincere and less suggestive of the footlights than his rendering of Chilcote. In a few scenes, in which both figures are required to appear, a double is employed; but these scenes are dimly lighted, and Mr. Post speaks the lines allotted to both characters. He accomplishes this ventriloquial task with a very subtle differentiation of voice and intonation.

### "POLLY WITH A PAST"

The history of our American theatre

almost certain to run to crowded houses till next summer. It is superlatively acted, and directed with consummate care and delicacy. The settings—designed by Herman Patrick Tappé and Elsie De Wolfe—are lovely to look upon; and Mr. Belasco's developed method of overhead lighting is unusually restful and pleasing to the eye.

But the play itself—though skilful in its disposition of technical details—is utterly without importance. In recent years, Mr. Middleton has printed and published many serious and earnest dramas which are superior—in both intention and result—to "Polly With A Past"; and the pity of the situation is that these more worthy efforts should be left to gather dust upon the shelves of public libraries while such a trivial concoction as "Polly With A Past" should be coining money, week by week, for Mr. Middleton and his astute collaborator. By the influence of such seductive managers as Mr. Belasco, our most promising playwrights are all too easily persuaded that art itself is not worth while and that the only thing which can appeal to the public is machinery.

The machinery of "Polly With A Past" is constructed in accordance with a customary pattern. An exemplary young man named Rex Van Zile is hopelessly in love with a girl named Myrtle Davis, who is afflicted with a passion for saving souls. In order to attract her attention, he is persuaded by two experienced and humorous friends to pretend that he has temporarily been fascinated by a French adventuress with a hectic and notorious past. The only problem is to find the French adventuress; and this problem is methodically solved. The maid servant in the Tappé apartment which is conveniently frequented in the first act by the Three Musketeers turns out, in actuality, to be the daughter of a Methodist minister in Ohio; and she is trying to earn money to make her way to Paris, where she hopes to cultivate a singing voice. She speaks French easily, and is, moreover, an admirable mimic. The singing voice, the French accent, the craftsmanship of mimicry, are deftly suited to the special talents of Miss Ina Claire, who has been employed by Mr. Belasco to impersonate the character of Polly. Polly is, in consequence, persuaded by the Three Musketeers to obtrude the blameless Rex upon the attention of the charitable Myrtle by acting the part of a siren who is leading him astray.

The rest of the play follows rather closely the standard pattern set by H. C. Dunner in his almost classical short story entitled "A Sisterly Scheme." Rex arouses Myrtle's jealousy, according to his predetermined plan; but, meanwhile, he falls in love with Polly, and, in the end, he marries not the girl he sought to win but the girl who has become his helpmate in the course of his adventure in romance.

### "THE COUNTRY COUSIN"

It is still an astonishing fact that so excellent a literary craftsman as Mr. Booth Tarkington should appear to be afflicted with a constitutional incapacity to take the theatre seriously. Whenever Mr. Tarkington writes a novel or a story or an essay, he reveals the conscience and the care of an accomplished artist; but whenever he writes a play—either alone, or else with the assistance of a collaborator—he writes trash and seems to subscribe to the managerial assumption that the theatre-going public is made up entirely of nincompoops. If "The Country Cousin" were a novel, Mr. Tarkington would be ashamed to sign it; but, since it is only a play, he is entirely willing to share the blame, and to divide the royalties, with Mr. Julian Street.

"The Country Cousin" may be described most quickly as a feminine edition of "The Man From Home." The thesis of the play is very simple. We are asked to believe that everybody who has been born and brought up in Ohio is a hero, and that everybody who has been born

is, for the most part, a story of neglected opportunities. Mr. David Belasco—to cite a noted modern instance—has been recognized for many years as our cleverest producing manager and the most astute of all our masters of the technique of the stage; yet, year after year, Mr. Belasco contents himself with the production of ephemeral entertainments instead of devoting his admitted talents to the honourable task of producing great plays,—the sort of plays that convey at least an intimation of immortality.

The latest Belasco success, entitled "Polly With a Past," was written by George Middleton and Guy Bolton. The first act is vacuous and dull; the second act is mildly amusing; and the third act is emphatically entertaining. It is easily apparent that the authors set themselves the task of turning out a "commercial" manuscript; and in this task they have succeeded. "Polly With A Past" seems





(Left) Edythe Lyle, in her part of the suspicious young wife, makes her unattractive rôle a capital foil for the leading parts, played by Frank Craven and Grace Goodall, in "This Way Out," a play which follows the prevailing trend to comedy.

(Below) Mona Kingsley is appearing in the comedy, "A Tailor-made Man," by Harry James Smith, from a play by Gabriel Dregley, a Hungarian. Grant Smith takes the rôle of the tailor's assistant, and the play is warranted to amuse without instructing.



Maurice Goldberg

and brought up in New York City is a villain. This thesis is easily established within the pattern of the play by the expedient of drawing the Ohio characters with some approximation to the standard of humanity, while the New York characters are grossly overdrawn, as targets for satirical attack.

"The Country Cousin," like "The Man From Home," chants a paean of provincialism; and it was apparently intended to make money in those by no means negligible regions where plays appear, for a night or two, "direct from New York." The piece, though rather dull in its entirety, is amusing in a scene or two; and the pity of the matter seems to be that two such men as Mr. Tarkington and Mr. Street—who know the world of art and the world of human nature—should be seduced, by the present condition of our theatre, to treat the drama so contemptuously.

### "LUCKY O'SHEA"

"Lucky O'Shea," by Theodore Burt Sayre, carries on the foregone and almost forgotten tradition of that romantic type of Irish play which was established, half a century ago, by Dion Boucicault. When the present commentator was a boy, he used to see such plays enacted by Fritz Emmet and by Chauncey Olcott and by Andrew Mack; and the memory of those adventures is still agreeable to contemplate in retrospect.

"Lucky O'Shea" is an excellent example of its kind. The workmanship of Mr. Sayre is more than adequate; and his subject-matter is so consciously naïve that it appeals to the affection of the critical observer like the antics of a clever and precocious child.

This masterpiece of 1880 (for it hits the heart with all of the accumulated force of an anachronism) has been offered to New York by an Australian actor-manager named Allen Doone. Mr. Doone is endowed not only with a very charming personality but also with a delicate and finished sense of art. His performance of the hero of this farrago of fustian is genuinely notable. Good actors are nearly as rare as good plays, and a critical observer of the current traffic of our

stage is moved to hope that Mr. Allen Doone may soon be led to offer his developed talent to the service of some genius of the drama who is undeniably endowed with something to say.

### "THIS WAY OUT"

Mr. Frank Craven is not only an able actor but also an unusually clever playwright. "This Way Out"—which was dramatized by Mr. Craven from a short-story by Octavius Roy Cohen and J. U. Giesy—shows all of his accomplished craftsmanship; but the subject-matter is vacuous, and the result, in consequence, is dull.

The hero (played by Mr. Craven) is a practical joker. Having read an advertisement by a female stenographer who seeks a husband, the hero answers it and signs his letter with the name of an intimate friend of his who happens to be newly married. The stenographer appears forthwith upon the scene; and her appearance occasions many complications that are motivated by the not unnatural jealousy of the newly-married wife.

This story has been told so often on the stage that it is now accepted—or dismissed—as a matter of tradition. In "This Way Out," it is narrated with all of the mechanical accompaniments of apparent cleverness. Yet the play, at the moment of this present writing, appears to be a failure; and the reason for this failure must be written down to an obvious discrepancy between the value of the subject-matter and the merit of the author's method.

### "GOOD NIGHT PAUL"

"Good Night Paul," by Roland Oliver and Charles Dickson, may also be dismissed as an example of the sort of play that has been seen and reviewed on innumerable past occasions. A woman-hater is required by the plot to pretend that he is married; and, in order to wheedle money out of an unsuspecting relative, he is forced to borrow, for a time, the wife of a confederate and trusting friend. The possibilities of this traditional pattern are too obvious to require comment.

Every now and then, the action of "Good Night Paul" is deliberately interrupted to permit one or another of the leading ladies to sing a song. For this reason, the piece is advertised as "a musical farce."

### "WHAT HAPPENED TO JONES"

"What Happened to Jones," by Mr. George Broadhurst, was a very funny farce when it was first produced, at the Manhattan Theatre, twenty years ago. It is still a very funny farce; and yet the recent revival of the piece, at the Forty-eighth Street Theatre, was received by the public with an almost militant indifference.

It would be easy to deduce

from this adventure a theory that fashions change in humour more quickly than they change in any other department of human inventiveness and ingenuity; but the candid fact of the whole matter seems to be that the theatre-going public shies away from a traditional and well-known title, and not from any overworking of traditional material that happens to be offered with a novel name.

The material of "Mary's Ankle" (which is advertised as a new and original play) is just as old as the material of "What Happened to Jones" (which was advertised as a revival). But the tired business man seeks evermore the semblance of something that is new; and his eye is caught by some novel and alluring title, to the detriment of some entertaining play whose name he has noted in the past, and cancelled from his list.

### MADAME SARAH BERNHARDT

The present status of the art of Madame Sarah Bernhardt was duly celebrated in the pages of this magazine a year ago. Her mastery of method has only been accentuated by the inevitable weakening of her physical abilities. At the present moment, it is necessary merely to record the astonishing and welcome fact that Madame Bernhardt has returned from her recent sojourn in the hospital revived and, in a certain sense, rejuvenated. At the age of seventy-three, she now seems younger than she seemed half a dozen or a dozen years ago. The experience of this great woman seems to prove that the soul is more than the body,—despite what Whitman said; and those who enjoy the exhibition of her incomparable art to-day will be tempted to accept a very literal definition of the theory of immortality. The deathless Sarah—at the age of seventy-three—is setting forth upon another tour of the world; and the heart of all the world goes with her as she flaunts aloft her banner emblazoned with the ringing words, "Quand Même!"



Two photographs by Charlotte Fairchild

A recruit to the legitimate stage is Ina Claire, who, after several years as the bright particular star of "The Follies," is now starred by Belasco in "Polly With a Past"



IF YOU ARE NOT PLANNING A BALL OF THE NATIONS,  
YOU WILL AFTER YOU HAVE SEEN THESE COSTUMES  
THAT RECENTLY APPEARED AT THE HIPPODROME

DESIGNS BY ROBERT McQUINN

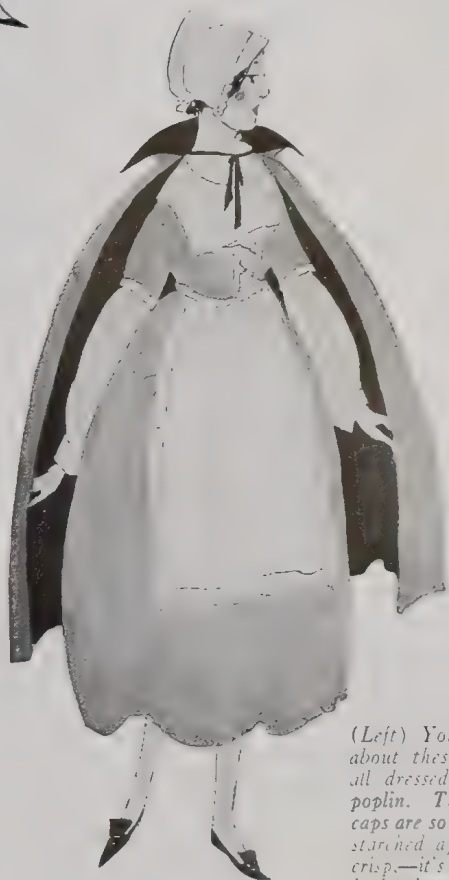


(Left) Probably one of the boldest and most dashing Spanish cavaliers who ever wore fine white linen and carried a knife in his sash wears a green taffeta suit and a violet velvet cape lined with blue satin



(Above) The person who represents the center north has to be particularly well dressed. He may wear a white argyle sweater with red and blue wool bands, a red argyle hat, blue wool trousers, and gray suede boots with red and white argyle socks.

(Right) This is an absolute proof that all is not Bakst that's Russian. There are only three colours used in this. White duveton is striped and embroidered with red wool and banded with soft black fur



(Left) You never can tell about these little Puritans all dressed in warm gray poplin. Those white linen caps are so perky, and those starched aprons do look so crisp—it's very hard to look demure in demure sartorial condition.

(Right) One very safe, and at the same time decorative, way to attend a fancy dress party is to go as one of our Puritan forefathers. The suit is gray homespun, and the black poplin cape has a gray poplin lining. For hat is simple too.



In this costume of green and gray taffeta, worn with a green and gray poke bonnet and a little gray shawl, you can be as Irish as they make 'em, and be proud of it



If you go as Italy, you have a perfect right to be the colour note of the party, and that's easy if you wear a blue frock, a white blouse, and a red and green and white muslin apron



(Above) In Italy, the girls have a trick of taking a simple kerchief and folding it so that it makes the most becoming sort of head-dress



And then there is dark-eyed Spain. She wears a Spanish lace shawl and a black satin frock with a bodice and trimming of emerald green and a front panel embroidered in colour



An Irish gentleman concentrates his whole soul in his powdered yellow satin waistcoat; his green coat and hat are quiet affairs beside it and look well with his gray trousers





If a suit is the wedding dress, it must be impeccable. This one is of black satin and powder blue duvetyn below, and has a double jacket; \$250; plush hat, \$18.



The velvet frock is a necessity for every bride. This is of blue velvet and silver and black brocaded satin, \$1600; high hat, with its picturesque cock feathers, \$35.



The blouse for the bride who travels may be of satin to match her suit, covered with Georgette crêpe in white or light gray; \$29.50.

## A TROUSSEAU *in* HASTE NEED NOT BE REPENTED *at* LEISURE

THERE was a time (or so we read) when a girl's trousseau was begun just a few days after she first drew breath, and by the time she began to creep there was a chest in the corner to put it in. By the time she was ready for school, that chest was half filled, and when she left school it was fairly bulging. In fact, all she needed then was a wedding dress and a suitor, and she seldom waited long for either.

### MARRYING THE MAN, NOT THE TROUSSEAU

Now she does things differently,—the suitor, not the trousseau, is the thing. He proposes, she accepts, and after a few weeks' shopping, the wedding takes place; all too often, after another few weeks' honeymoon, he is off for "Over There." The bride's chest and the elaborate painstakingly gathered trousseau are forgotten, and in their place are only trousseau necessities with which to supplement the season's wardrobe. But this bit of a trousseau must be exactly right; all the garments in it must individually and collectively be worthy of the honour accorded them; they must be fashionable, becoming, and suitable.

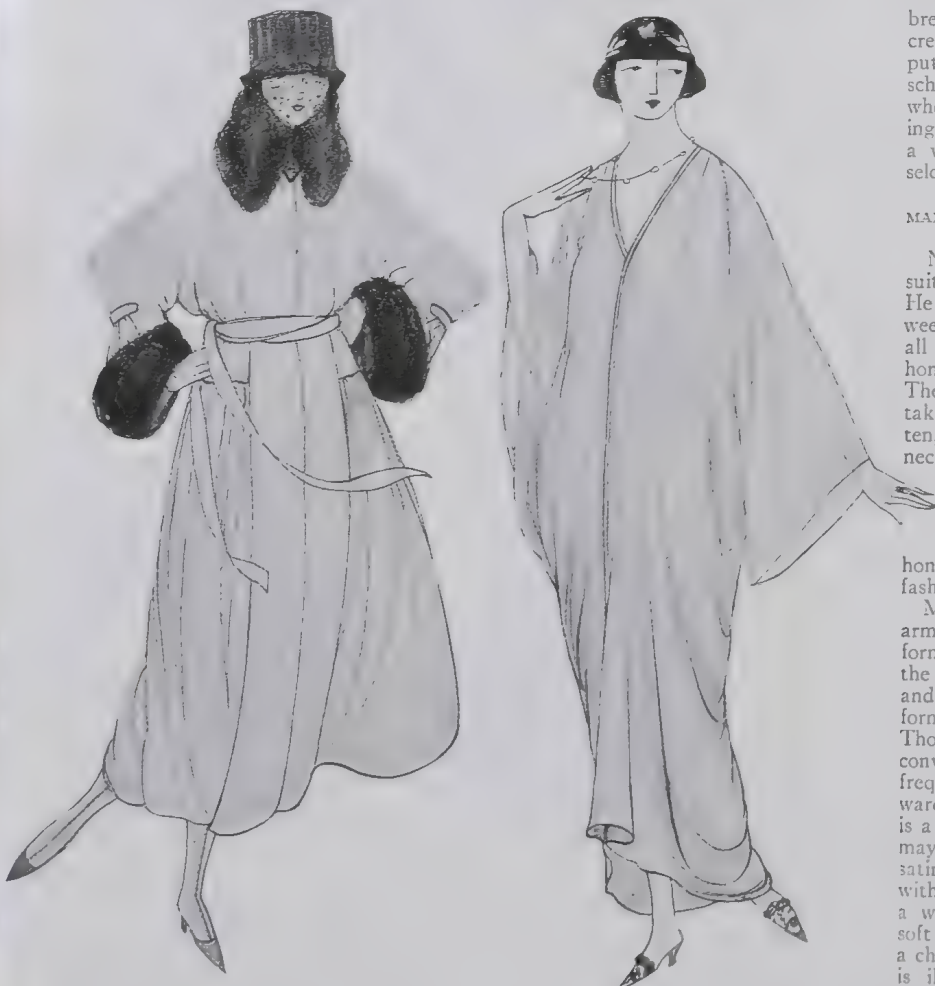
Many girls who are marrying into the army or navy consider an elaborate and formal wedding gown inappropriate to the field service uniform of the groom, and, as all the world knows, dress uniforms are taboo for the time being. Those who feel that they must observe convention to the extent of a white frock, frequently choose one which may afterward serve as a dinner dress. Here there is a wide choice of suitable models. One may be severely plain in a white crêpe satin, or one may go to the other extreme with a chiffon frock. A veil is seldom a wise choice with such a frock, but a soft hat, if correctly chosen, is generally a charming accompaniment. Such a frock is illustrated on the opposite page at the upper left. It is of satin, chiffon, and metal brocade, and has unusual distinction of design; the transparent upper part of the bodice makes it appropriate

for dinner use later; this transparent portion extends to the back. The chiffon sleeves are the becoming loose kind that nearly every woman likes. The tiny white satin sash ties prettily over the brocade and somehow manages to counteract any suggestion of elaborateness. This dress may be ordered, in white or in any one of several colours, for delivery in ten days' time.

For a bride who wishes a dark frock, it should be noted that this same model is particularly effective in midnight blue, and if it were ordered in this colour, it could be used afterward for afternoon or restaurant wear. The hat, which was especially chosen for this gown, is of white net embroidered with silver flowers; there is a band of ermine around the crown. Silver braid binds the mushroom brim and edges the crown. This hat is unusually modest in price and is made by a milliner whose success is due to the cut and the excellence of workmanship of her hats as well as to their simple excellence of design.

### WHEN THE BRIDE IS TAILORED

Many brides who would not choose a soft frock, elect to be married in a coat-suit. The coat-suit, though of fairly recent origin, has made for itself a well-recognized place in the wardrobe. The particular suit sketched at the upper left on this page will serve as a traveling costume where an elaborate one is desired and for a winter luncheon and afternoon costume; it is designed on unusual lines, and may be had in black satin and a wonderful shade of powder blue duvetyn; it may be ordered in other combinations. The duvetyn forms the largest portion of the skirt, which is very slim at the ankles. The upper portion of the skirt is of the black satin, as is the bodice. The line at the neck on the bodice is new; it is high at one side and low at the other. The long tight sleeves are embroidered in powder blue worsted. The short coat is of black satin, embroidered, like the dress, in blue. It is in



Travelling coat, motor coat, and evening coat in one, means economy of luggage. Silk duvetyn, fur-trimmed, \$125; hat \$18. When a crêpe meteor negligée is plain, it is not only becoming but easily packed. In pale and dark colours, it costs \$39.50.



two sections; a rather long section like an undervest is held in place by a narrow flat sash, but is loose at the back, and the rest of the coat is a loose Eton jacket which drops as far as the waist-line. The cuffs are of the blue duvetyn, edged, like the collar, with gray lynx.

The hat worn with this suit is of hatter's plush in any colour one will; the brim turns up at both sides of the back in a new and becoming way. The soft crown is corded, and from one side of it depends a black silk fringe, the only trimming on the hat.

For a more practical travelling suit, an excellent choice is the suit of taupe velours on this page, at the upper right. It is simple enough to be put on in the morning and yet quite suited, with the addition of a well-chosen blouse, to luncheons and afternoon affairs. The coat is of a length very often seen this season, and it is ornamented with long points of machine-stitching on the box pleats at the sides. The fur trimming is in one of the newest modes, with a collar that closes up to the throat or opens down in long revers; the single large patch of fur on the back of the coat has the effect of weighting the coat at the bottom. This suit comes in dark brown, green, and taupe, or it may be ordered in other shades. The trim little gray felt hat worn with it is the best sort of hat for travelling or motoring. It has a rounded crown which flares in a rather new way, and there is a black velvet facing to the tiny upturned brim. Around the hat goes a long, thin, black quill.

#### ACQUIRING BLOUSES

After the choice of a suit is made, the selection of blouses becomes one of the necessary pleasures of life. Either the blouse on the opposite page or that on this page would form an excellent combination with the tailored suit just described; both of them are becoming. The blouse at the lower left on this page is a chiffon model, shown in dove gray, which is one of the best colours this season for separate waists. It is finely hand-tucked in groups of nun's tucks; the collar and cuffs are trimmed in Swedish drawn-work, a bold drawn-work that is much worn at present. The blouse may be ordered in other colours of chiffon, but nothing is prettier than this soft light gray which blends with almost anything but the lighter brown and tan shades. It may be had, also, in Georgette crêpe with hand-embroidery in silk instead of the Swedish drawn-work. It comes in white and flesh colour. The hat worn with it makes a good extra hat. It is of rose velvet, of a lovely shade, covered in rose crêpe de Chine, with the effect of suède. The brim is bound in ribbon, and a ribbon encircles the crown, tying in a stiff bow in front.

The blouse at the upper right on the opposite page is made of Georgette crêpe and satin. The satin chosen should match

the colour of the suit; the chiffon over it should be oyster white or light gray. The buttons are satin covered, and the buttonholes are bound in satin. Satin forms the lower part of the cuffs and pipes their edges.

#### THE NEGLIGÉE CHOOSES ITSELF

It is far from difficult to choose a becoming negligée,—that is one of the pleasantest tasks in the assembling of a trousseau. The negligée illustrated on the opposite page at the lower right merits comment by reason of the simplicity which makes it smart and the wide sphere of its usefulness, for, made as it is of lustrous crêpe meteor with wide chiffon sleeves the colour of the crêpe, it may be used for a negligée to slip on over a nightgown, yet, if worn with a lace and chiffon slip, it may stretch a point and be admitted as a tea-gown where tea is served informally. It is excellent for packing, for it takes up the smallest possible amount of space. It comes in a great many shades,—dark pink, light blue, old-rose, lavender, and white and even in such dark tones as purple.

If space in packing is a consideration, an economy one can safely practise is to choose a coat which may serve as a motor or travelling coat and do for evenings as well. But whether for packing considerations or otherwise, a new general utility coat is practically a necessity in the trousseau. Illustrated on the opposite page, at the lower left, is a lovely model which may be ordered in a number of materials and colours; silk duvetyn and cashmere de laine are among the prettiest. It is trimmed in taupe nutria, kolinsky, dyed squirrel, mole, or Hudson seal; the price of the coat is the same regardless of the fur used. The looseness of the sleeves and the depth of the fur collar make it suitable for evening wear. It comes in all of the new shades of the season and in black. The cloche hat is of navy blue velvet; an odd heavy-silk thread in a clear cobalt blue, running through it, gives the effect of stripes. A tiny grosgrain ribbon bow of cobalt blue finishes the band around the crown and is the only trimming.

#### A FROCK OF VELVET

A velvet frock is almost a necessity at this time of year, and this is a commendable reflection, since there are so many and such charming models made up in velvet. One that has unusual distinction is shown on the opposite page, in the middle, above. It is made of dark blue velvet with a tunic skirt and has a vest section and tiny cuffs of a very smart silver and black brocaded satin. The neckline in front is accentuated by a narrow silver-cloth band, and there is a black composition buckle at the front of the velvet belt. The dress may be ordered in other colours, and the price is un-

(Continued on page 80)



The tear aside prefer an informal frock and a hat. This dress is satin, with a lace and chiffon slip, and metal brocade in white or cream. \$115; net hat, silver-embroidered, \$25

A practical travelling suit is of velours, with the nutria and fur that is much worn, and effective trimming in various colours. \$110; net hat of gray felt, \$45



This is the way brides are tailored,—in blouses of dove gray chiffon, with drawn-work and tucks; or it may be in Georgette crêpe. In chiffon, \$29.50; in Georgette crêpe, \$24; rose velvet hat, \$10



This is one of those well-known restaurant dresses which so adapt themselves to the occasion; it is in satin, in any shade, \$95; the satin hat is \$25

A frock all of chiffon is every bride's blessing; it packs in the smallest space, dresses a little, and becomes tasteful. In delicate colours or in black, \$78



## The YOUNGER GENERATION



These little Eton suits always carry a brisk suggestion of student life,—that's why they are so good to wear in one's first year at school; first impressions are always so important, you know. This is of Copenhagen blue linen, embroidered on the pockets with old-blue thread and all trimmed with pearl buttons. Underneath, there is the matur-est sort of blouse imaginable; yellow batiste it is, and embroidered in old-blue thread

Every woman will tell you that one of the biggest comforts in her wardrobe is a simple, one-piece, blue serge frock that she can just slip into quickly and then feel perfectly well dressed and not have a thought for fastenings around the waist. The little scalloped collar and cuffs are of organdy and are exactly what the frock needs, and then there are rose wool stitchings for colour and coral coloured wooden beads for buttons and more colour



MODELS FROM WANAMAKER



(Above) After you are in this blue serge dress, every one wonders how you did it. The secret is that it buttons on the shoulders. And that little yoke part is piped all around with old-blue flannel. Right across the front and peeping out between the box pleats every now and then, are little stars, done in blue wool

Another very ingratiating little garment is this frock of old-rose crêpe. It's a simple little frock, daring a little feather-stitching in green and white and black, and depending for its dash upon some big green bead buttons; but it's the kind of frock in which you can have a good time and not worry a bit about wrinkles

(Above) Even when you're just playing, what you wear makes or breaks your day. The psychology of clothes, of course. This was designed for play, and so it's a sportive cheerful green linen. White pearl buttons are set in linen squares, embroidered in jade green and yellow. Collar, cuffs, and belt are of white pique

If you go to school in a cut-according-to-regulation frock like this one of blue serge, it makes you feel exactly like an understudy for a yeoman in the navy,—or maybe it's a yeowoman. The collar is banded with white soutache braid, there is a white linen "dicky" with a splendid red anchor, and a red arm-band





# S E E N i n t h e S H O P S

NOW that the winter season is here in earnest, the styles become more definite, and it is increasingly easy for a woman to choose her winter wardrobe. Before the formal season begins, one needs an informal dress that can be used in the afternoons and for dinners at home,—this seems to be one of the first necessities.

For one who does not wish an expensive frock, the dress illustrated at the bottom of this page, at the right, is an excellent model. It is oforgette crêpe over a foundation of navy blue satin. The overskirt is draped under at the sides; the front, which hangs in soft folds, is embroidered with dull gold and blue silk. The embroidery is repeated on the straight bodice, both front and back. Largeorgette-covered ball buttons give weight to this bodice; similar buttons fasten the long tight sleeves.

## A CAREER OF PLAID

Plaids are very popular for one-piece frocks, and, because of their designs, they are more effective in the simpler frocks. An illustration of this is the dress at the bottom of the page, in the middle. The green and blue plaid of this serge dress is used diagonally, and the straight youthful lines are softly belted in with the material. The square collar and turned-back cuffs are of whiteorgette crêpe edged with filet lace. Worn with this frock is one of the soft hats so much in evidence this season. The crushed brim is of heavy grosgrain ribbon, which ends in a loop bow at the side. The foundation of the hat is velvet to match the ribbon; this hat comes in brown, blue, other colours, and black.

An inexpensive yet excellent serge frock is that illustrated at the bottom of this page, at the left; it is a particularly good example, as it combines smartness and a moderate price. It is made of a good quality of blue serge; wide black silk braid

binds the wide serge belt which holds in the pleats at either side of the front; bars of braid trim the section over the hips. The collar, which may be worn fastened high around the neck or opened in a V, is faced with white satin. The buttons and loops that fasten the frock are of the serge. The velvet mushroom hat worn with this dress comes in a variety of colours. The crown is slightly shirred, and this crushed crown has a narrow grosgrain ribbon run through slits and tied at one side.

It is a wise woman who buys her furs early in the season so that she may use them with her one-piece frocks, as well as later on, with her suit. An exceptional set of nutria, which is one of the best of the season's furs, is shown at the top of this page. The wide stole and the muff, of the new long shape, are lined with self-toned crêpe meteor or pussy-willow tafeta. The nutria is either natural colour or dyed the taupe shade so becoming to nearly all women. The hat worn with this set is of dark blue velvet, with a crown slightly pointed at the top and a wide band of tan burnt goose feathers



*It is a wise woman who buys furs early to wear with frocks. Nutria, in natural colour or dyed taupe, is lined with matching crêpe de Chine; muff, \$12.50; scarf, \$25; blue velvet hat, \$15*

is used on the collar and to form the vest which fastens with crochet buttons. The bodice of the blouse is laid in pressed pleats and is hand-tucked. The smart turned-back cuffs are edged with filet lace. This blouse may also be had in white handkerchief linen.

The bit of colour so often desired in a blouse is to be found in the one illustrated on page 82, in the middle of the page. On the front of this white Georgette crêpe blouse, hand feather-stitching in a heavy blue silk thread alternates with double rows of hemstitching. The colour note is repeated in blue Georgette crêpe at the collar and cuffs, and again in the blue composition buttons which fasten the blouse. The high soft crown and the mushroom shape which are both much worn this season, are combined in the hat with this waist. It is made of dark brown velvet with a loop bow of the same velvet at the side. The fine seams of the crown are corded with velvet.

## FUR AND THE MOTOR WRAP

For motoring in the late autumn and early winter, one needs a warm topcoat; there is nothing better for this kind of wear than a fur wrap. The short-haired furs, such as muskrat, nutria, beaver, and seal will be used in the short coats, both for motoring and street wear. The coat illustrated at the bottom of page 82, in the middle, is of a convenient knee length and has the added attraction of being inexpensive. The natural muskrat skins of which it is made are well selected and matched; the coat is lined with a heavy tan crêpe de Chine. The collar, (which can be worn open or closed), the cuffs, and the hem, are of the muskrat fur, and so are the big fur buttons which, with the aid of brown silk cord loops, fasten the coat in front. Sketched with this coat is a flaring sailor hat of black velvet. The outer brim is finished with a soft gathered band of the velvet and a large jet ornament near the outer edge forms a trimming.

For the woman who looks her best in the soft negligee, there was designed the model illustrated on page 82 at the upper left. The pleated underskirt and bodice are of flesh coloured crêpe de Chine; the long coat, draped softly at the sides, is of chiffon, trimmed with fine cream coloured thread lace. Pink, blue, and peach coloured French roses fasten



*The buttonable collar appears on frocks as well as on coats; this simple blue serge frock has pleats at the front and a pleasant use of black silk braid; \$20; velvet hat, \$8.50*



*The frock that is plaid, and therefore simply made, is smart this season. This green and blue serge dress is as loosely belted as any from Paris; \$45; soft velvet hat, in various colours, \$6.95*



*A dress for afternoon and dinners at home is a necessity of winter. This combines blue Georgette crêpe drapery, embroidered in blue silk, with a blue satin underdress; \$29.50*





The indispensable dainty negligée is composed of a pleated undergarment of flesh coloured crêpe de Chine and a loose coat of soft chiffon trimmed with cream coloured lace. Small pastel roses ornament the front; price, \$18.50



The touches of colour on a white Georgette crêpe blouse are hand feather-stitching in blue silk, blue Georgette crêpe cuffs and collar, and blue buttons; \$6.95; high-crowned black velvet hat, \$10



The satin of this plain boudoir robe is treated with admirable reserve by the designer; the garment is bound and loosely belted with satin, and silk tasselled; it comes in pink, blue, Copenhagen blue, and lavender; \$12.75



This is one of the blouses made by French and Belgians in this country; it is of flesh coloured, white, or beige Georgette crêpe with hand-tucking and hand-drawn-work; \$16



Muskrat, nutria, beaver, and seal are popular with motorists; this three-quarters coat of natural coloured muskrat is lined with a very heavy tan satin; \$85. The black velvet hat is finished with a gathered band and a jet ornament; \$10



We are now able to purchase Belgian and French blouses made in this country; in white or flesh coloured Georgette crêpe, \$13.50; in white handkerchief linen, \$12.50

Not all the sheer lingerie is immoderately priced; this chemise of flesh coloured crêpe de Chine has a bodice of Valenciennes lace and flesh coloured Georgette crêpe; \$3.95

the front and trim it at the same time. Soft lustrous satin is never better used than in making a boudoir robe. The model illustrated on this page, at the upper right, is of pink satin. It is made entirely of satin, bound with satin, and has large silk tassels on the sleeves. The soft sash, which ties in a loose knot at the back, begins at either side of the front and serves to hold in the fulness. The colours are pink, blue, Copenhagen blue, and lavender.

Lingerie is, if anything, more important than ever in a woman's wardrobe; for many of the sheer waists and dresses demand that much attention be paid to what is worn beneath them; and there must be lingerie suitable to each gown and each occasion. Crêpe de Chine has proved serviceable and it can be had in both moderately priced and expensive grades.

An envelope chemise, which combines a moderate price and a sheer enough quality to be suitable for wear with almost any gown, is shown at the bottom of this page, at the left. It is of flesh coloured crêpe de Chine. The bodice is of fine thread lace and Valenciennes lace

inserts, combined with pin-tucked Georgette crêpe. Double bands of blue or pink satin ribbon run over the shoulder and are held snugly in place with French flowers and a narrow ribbon cross-strap. French rosettes trim either side of the shirring which gives fulness to the front.

A simpler but no less pleasing envelope chemise is sketched at the bottom on this page at the right. The flesh coloured crêpe de Chine of which it is made is of a heavy quality; contrasting with it is the sheer Georgette crêpe which forms the shoulder-straps and the top of the bodice. Narrow blue ribbon is run through a coarse silk thread beading. With this chemise is sketched a soft evening petticoat; the flesh coloured satin top is gathered on to an elastic girdle. Two rows of fine thread lace form the sheer overflounce, while a knife-pleated net underflounce adds fulness and body to the skirt. Despite the much-heralded narrowing of the skirt, the petticoat is still holding its own. Sheer and transparent though it may be and clinging enough not to break the line of the most exquisite drapery, it is still seen to be a much beflowered and charmingly lacy affair.



Simple, even in a season of simplicity, is this chemise of flesh coloured crêpe de Chine and blue ribbon; \$4.95. The petticoat is of flesh coloured satin and thread lace; \$4.95



Among the Features of Autumn Fashions Are  
Waists Which Pretend to Open in the Back,  
Convertible Collars, and a Hint at a Bustle

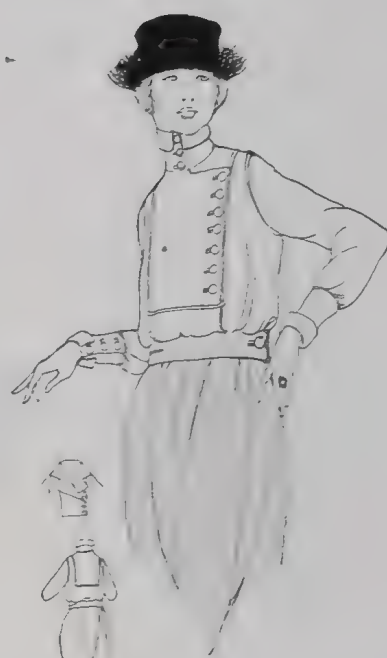


Blouse No. U4018. In this blouse of duvetyn the waistcoat effect, the close-fitted sleeves, and the convertible collar are all of the new and approved autumn mode

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

ROLLS HOUSE, BREAM'S BUILDINGS,  
LONDON, E.C.



Blouse No. U4013. This blouse is equally smart whether worn with its collar snugly fastened or open at the neck. It buttons at the side, as does the belt



Frock No. U4012. Apparently this smart one-piece frock opens at the back, but in reality the fastening is conveniently placed at the side front



Blouse No. U4010. The blouse which buttons in the back has been revived, and in this new and smart model it has a convertible collar

Blouse No. U4011. The raglan sleeve and the line of the yoke, as well as the adjustable collar, are features of this distinctive blouse



Waist No. U4019; skirt No. U4020. The bustle silhouette is among the various phases of the autumn season, and is hinted at in this unusual frock





Coat No. U3941; skirt No. U3942. In this suit the slender silhouette is achieved by cutting the back and side sections of the peplum in one piece.

Coat No. U3939; skirt No. U3940. A simple and smart way to trim a suit of duvetyn is to face the pockets and slashes with black satin.

Coat No. U3967; skirt No. U3968. The convertible collar, the close-fitted sleeves, and the waistcoat mark this suit as of the new autumn mode.

Coat No. U3913; skirt No. U3914. If this suit should be developed in tweed, the gay knitted muffler worn with it would be particularly effective.



Coat No. U3979; skirt No. U3980. It simplifies matters to cut the back of the coat and the pocket sections in but one piece.

Coat No. U3987; skirt No. U3988. Cutting the belt and the underarm sections in one piece gives a becoming line.

Coat No. U4000; skirt No. U4001. This suit exemplifies a new way of combining plain and checked velours de laine.

Coat No. U3937; skirt No. U3938. The long vest effect and the peplum are features of the autumn season which are in harmony with the slim silhouette.

COATS MAY BE LONG OR SHORT, BUT IN SUITS FOR FORMAL

OCCASIONS THE LONG COAT WITH A PEPLUM IS PREFERRED

Coat No. U3960; skirt No. U3970. A coat of this length may be worn with different frocks, as well as with its skirt, and is suited to formal occasions.





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H.M. the Queen.

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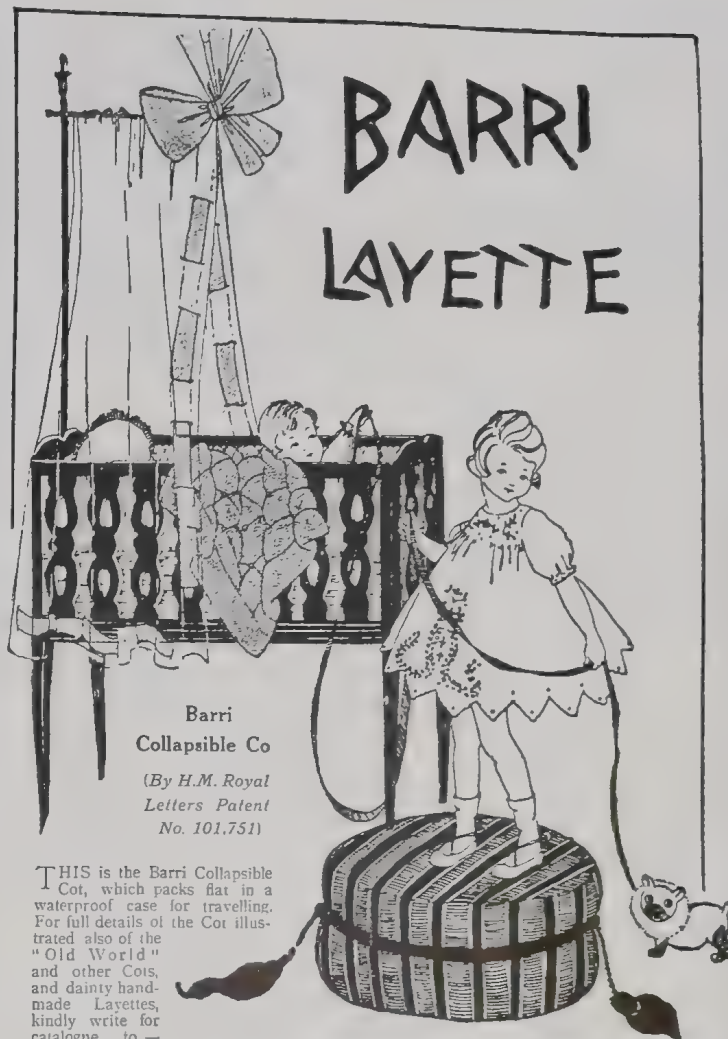
These Tea-gowns are made of any material or colour desired, and often left open at the sides to let a frilly Thresher petticoat peep through.



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sional shoe. **19/9**

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ship are fully up to the  
standard which has made  
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*'Mayflowa'*  
SHOES



The evening dress in  
which the bride makes  
her first formal appear-  
ance, is the very centre  
of the trousseau. It may  
be of black satin with  
paillettes, or in some  
gayer, but no less effec-  
tive, colour; \$175

## THE TROUSSEAU IN HASTE

(Continued from page 79)

usually reasonable. In fact, though the  
clothes described here have all been  
chosen with consideration as to price,  
they are all from the best makers and  
are irreproachable in materials and work-  
manship. The hat of panne velvet has  
the season's high crown and a trimming  
of iridescent cock feathers in glistening  
dark green and blue, intermingled with  
black, massed in the front.

Satin is an excellent choice for a hat  
of this kind, and ostrich is here in its  
proper place. The model shown has a  
good brim-line; the only trimming is a  
single loosely curled ostrich plume, which  
may be chosen to match the hat or to  
form a pleasing contrast. There are  
women who find even the loosest of curled  
feathers unbecoming and prefer to affect  
consistent severity. In that case the hat  
should have a flat uncurled plume laid  
against the brim.

### THE BRIDE AND THE RESTAURANT FROCK

Much has been said and written in the  
last six months of the restaurant frock,  
that in-between costume which has the  
qualities of an evening dress, yet is  
treated with sufficient restraint to ensure  
a wider usefulness than the frock meant  
for evening wear only. In the trousseau  
of the modern bride, it is an important  
factor, for she may use it for any but the  
most formal evening affairs, and there  
is something very pleasing and youthful  
about its informality.

Shown on page 79, in the middle, be-  
low, is a satin frock of this sort, which  
has loose net sleeves to relieve its sever-  
ity. It comes in black, dark blue, and  
violet, and permits an added touch of  
colour at the waist-line in a knot of  
flowers, while a flat flesh coloured chiffon  
band fills in the smartly cut neck opening  
at the front and back. Many women  
like to have a separate semi-transparent  
piece that may be added to the top of the  
bodice in the back; in this frock such a  
separate piece may be easily added.

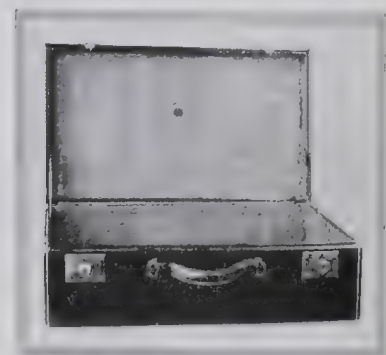
That a big hat looks very well with a  
frock of this sort cannot be denied, and  
the bride should be quick to grasp at  
such an opportunity for the picturesque.

The all-chiffon frock is a perennial, and  
it has a right to be, for it is always be-  
coming and it is an unimpeachable friend  
of the week-end party, for it packs in no  
space at all and rarely wrinkles. If the  
bride has no such frock already in her  
wardrobe, she will do well to consider the  
model on page 79, at the lower right.  
It is made in black or navy blue and can  
be ordered in other shades, such as a blue  
green, a vivid turquoise blue, and a flame  
colour. The skirt is beautifully draped;  
the edges of the skirt and the neck open-  
ing are picot-edged. The soft chiffon  
sash ends in self-coloured bead tassels.

### FOR FORMAL EVENING WEAR

A bride so often makes her first really  
important appearance at a formal evening  
affair that she may be pardoned for giv-  
ing a generous share of her time and  
thought to choosing her formal evening  
clothes. Illustrated on this page, at the  
top, is a model that is beautiful because  
of its perfection of line. Besides, it is  
adaptable to a rendering in many differ-  
ent colour schemes and varies its charac-  
ter accordingly. Thus, in black satin

(Continued on page 87)



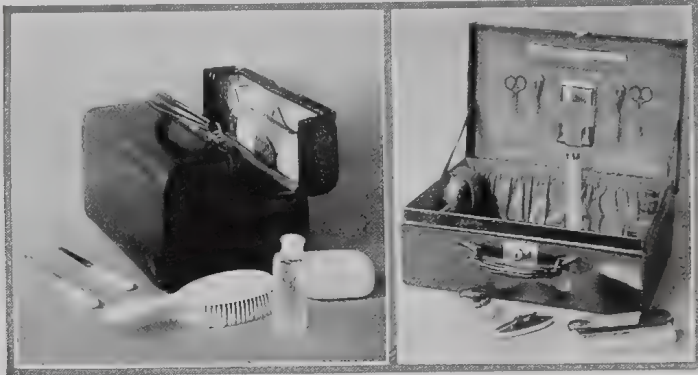
A black patent  
leather portman-  
teau that is lined  
with leather will  
come unscathed  
from the most  
extended wedding  
trip; \$36





This portmanteau of cobra grained cow-hide has a dressing-case tray fitted with toilet articles, and it is lined with moire

This is the same case as that at the left with the tray forming a dressing-case to be carried separately. \$58 complete



The Victoria case is of black morocco, fitted with all requisites and lined with blue, green, gray, or purple moire; \$60

This black leather week-end case is filled with gilt toilet articles and lined with moire; \$48

## THE TROUSSEAU IN HASTE

(Continued from page 86)

with shining jet paillettes and black tulle, it becomes the bride of the brilliant and stately type; in flesh coloured satin, lemon yellow, white, or any delicate shade with appropriate trimming, it gives a more delicate impression. The side drapery is caught at one side with a bow of the paillettes; at the back, the drapery hangs from both shoulders. One side of the drapery is of tulle, ending in a satin band, and the other side is of satin, which crosses over to form the one-sided train.

### THE TRANSPORTATION PROBLEM

Baggage is as much to be considered as its contents, and the prospective bride will wish to have her baggage distinctive. The pieces of hand-baggage shown are the newer models; they are very practical and reasonably priced. The portmanteau of black patent leather at the bottom of page 116 is of grained leather and is 24 inches long, 13 $\frac{3}{4}$  wide, and 7 $\frac{1}{2}$  deep, and lined with lizard-grained leather.

At the top of this page are two illustrations of a week-end case of cobra-grained cowhide. It is 20 inches long, 12 inches wide, and 6 $\frac{3}{4}$  inches deep. The lining is a silk moire, and there is a fitted tray compartment for the toilet articles. The beauty of this tray is that when it is lifted out it becomes a separate toilet case, and it may be carried as such. It may be had with a navy blue or king's blue, green, rose, violet, or gold moire lining and is a most attractive case.

In the middle of this page, at the left, is a Victoria case of black morocco with a long English grain. It is 11 inches long, 8 inches wide, and 6 $\frac{3}{4}$  inches deep. It is lined with moire silk and contains a complete set of toilet articles in fitted pockets. It may be had with an Alice blue, navy blue, green, gray, or purple lining. At a slightly higher price, it is fitted with a waterproof cover; price of cover, \$5.

In the middle of this page, at the right, is a week-end case of long-grain black enamelled leather, 16 inches long, 10 $\frac{1}{4}$  inches wide, and 6 inches deep outside.

It is fitted with gilt toilet articles, including a standing mirror, and lined with moire silk.

### THE ALL-IMPORTANT ACCESSORY

Very important indeed in a trousseau of this sort are the accessories, and veils are among the most engaging of accessories. A small hat like the one on page 78 at the lower left may change its aspect in a moment with the addition of just the right veil. In the illustration at the bottom of this page are four of the new and smart veils. The one at the top has a lace pattern made to frame the face delightfully. It is only this frame to the face that is treated with the thread design; the balance of the veil is a fine but strong octagonal mesh. It may be had, in regulation size, in dark shades of brown and blue, in black, and in the popular and becoming taupe. Next below it in the drawing is an effective velvet-dotted veil; the dot is diamond shaped and is surrounded by tiny oval dots on a fine but large octagonal mesh. It comes in the same shades as the veil above. Oval velvet dots, interspersed with tiny round ones in groups placed quite far apart, adorn the third veil; a pretty circle of round velvet dots of *mouche* size is the motif of the fourth.

The striped velvet bag in the same drawing is intended for afternoon use; it comes in dark wine, brown, green, and blue, with an odd flat clasp of composition in lighter tones. The fringe at the bottom matches the bag in colour and gives it a quaint old-fashioned air.

One of the umbrellas sketched with the veils is of the very thin long-handled type, excellent for use with a tailored suit; the other is of the thicker variety that has been greatly favoured lately. The first has a brown wood stick with a white bone end and a leather thong; the second is in bone of a colour to match the silk covering. The looped handle is held by silver sockets. These umbrellas are obtainable in several dark shades.

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## NEW CLOTHES FOR OLD

(Continued from page 55)

which to care for the clothes, and places in which to keep them, Eugénie is mistress of the situation and turns Madame out to perfection.

But those of us who, alas, do not possess an Eugénie need not despair; we need but adjust our lives so that a little more time is devoted to the care of our clothes—which will not become an arduous task if we plan well. First, there must be proper places in which to keep everything; then all the implements, such as tissue-paper, cleaning-fluids, an accessible iron and board must be at one's disposal; and, with the occasional aid of a visiting-maid, one can face the world thoroughly supported, morally and mentally.

### THE COMING OF THE EXPERT

Who has not had the experience when abroad, just the day before sailing, perhaps, of receiving a tempting invitation when in the midst of packing a mountain of new chiffons! Then "himself" walks in, surveys the landscape, and issues his ultimatum. "What, giving this last day to packing—what nonsense! Here, garçon, go to the office and order a maid to be sent up instantly to pack and care for Madame to-day." And Madame sits helplessly until in walks Célestine, with her demure: "At your service, Madame." The black-robed maid with her tiny white apron has evidently come to take command. From a mysterious bag appears a small hammer, tacks, and tape; and soon the frocks, blouses, and hats are fastened so securely that no tempestuous waves can upset them. Madame is even helped into her frock and hat, so expertly that "himself" exclaims, "By Jove, you look fit; come along!" And she goes off, secure in the thought that she is looking her best, and that when she returns everything will be packed but her travelling clothes. And all the proper things will be in her cabin boxes, so that, when Neptune is toying with her, she will know that at least her clothes are beyond his reach, ready to do their part when life is again worth living.

The most hopeful part of the whole situation is that the visiting-maid is to be found in all large cities, and is being used by many women who do not keep a permanent maid, but like to have constant scientific care for their clothes. But there are days when it perhaps is not convenient to have the services of Célestine, and a few suggestions may be of help to the woman who is ambitious to appear really well groomed.

The spots that seem to appear without warning are the greatest problem in caring for one's clothes. A woman who is noted for her immaculate appearance, and who must be her own maid, has discovered that in removing a spot a soft towel should first be placed under the material, then a good cleaning fluid applied, beginning well outside of the spot and working in. In other words, do not attempt to clean the spot itself first, as that spreads it. As a last resort, there is always the professional cleaner, of course, who can remove almost any blemish except when the colour has faded.

But even that situation is no longer a serious one, for it is possible to have a faded dress or sweater dipped, as a famous designer dips her yards of chiffon and crêpe, when these must be made to

harmonize, in a solution of gray. This tones down the more vivid hues and combines the paler shades with them, so that all are in a sort of gray mist—thus solving the problem of what to do with materials that are either faded or unbecomingly vivid.

Evening shoes of light satin need constant care and if they are not too soiled may be cleaned at home with alcohol. But if there are black marks, a brush dipped in ammonia and castile soap may be applied and, to prevent streaking, a soft linen cloth should be used to rub them. If the colour has faded, the slippers, when quite dry, may be painted over with an excellent dye which comes in all the delicate shades. In fact, the woman of moderate means has learned to buy white satin slippers, which are less costly than those in the fashionable colours, and then to tint them to match her gown. All shoes should be cleaned and treed before they are put away; but, whatever else one neglects, the heel should be looked to every week and straightened before it runs down.

Sad to relate, Parisians claim that they can always recognize Americans on the street because of their run-down heels, which often mar their otherwise chic appearance. These details are so very important; a fresh veil, for instance, will redeem a rather passé hat. But handsome veils are an item of expense and should, like the boot heels, receive the sort of care which prevents deterioration. A dipping in alcohol will remove dust, grease, and powder before these have left ineffaceable traces. But veils should be merely squeezed, not rubbed, and then shaken out and pinned without strain over something soft, so that they dry without the deleterious effect of using an iron. Dry heat is injurious to veils.

### CARE FOR THE ACCESSORIES

It is possible to prevent furs from getting a greasy flattened look if, when they are removed, the part touching the neck is carefully rubbed with soft linen; and if, once a week, the furs are placed in a box and generously covered with hot meal or bran. This, if left for an hour or two, will absorb the grease. Then the furs are lightly shaken out and hung in their cupboard.

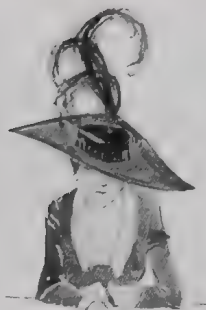
There are all sorts of methods of cleaning gloves, but one of the simplest is to put them in a glass jar filled with naphtha, screw the top down, and leave them there until the dirt seems to be loosened; then they are taken out, and placed on a soft Turkish towel and, with clean linen, the dirt is carefully removed. But one must be careful to follow the line of the glove and be sure not to rub the soil into the seams.

A box of powdered magnesia in which to place the little lace collar or handkerchief was always kept on hand by one's grandmother to remove dirt and grease without constant cleaning and washing,—which spell early death to real lace. A cake of magnesia rubbed on the soil spots will, when brushed off, often remove the dirt, especially from white cloth. Necessity is the mother of invention, and many are the little tricks put into practice by the clever woman who always contrives to look as if an Eugénie had turned her out, so immaculate is she from head to foot.





It's black velvet, with three sprays of Paradise afloat at the back, —seen at the Ritz, of course



## NEW YORK IN AUTUMN COLOURS

(Continued from page 41)

Neither does closer inspection solve the mystery; in fact, it but thickens the fog of one's mental confusion, for one is now overcome with wonder as to how she ever managed to get into the thing at all, since there are no visible fastenings. Never have places of entrance and egress been so carefully concealed. As likely as not she stepped into the garment and then buttoned it about the neck,—which is a way of fastening some of the new French clothes have this season.

### THE AMBIGUITY OF FROCKS

As to what this thing is she is wearing, when in doubt call it a dress. It may be a coat-dress, or it may even be a suit-dress. This suit-dress is the innovation of the season, and Lanvin stands sponsor for it. Seen from the front, it has every appearance of a suit. There is a perfectly well-regulated skirt, and a coat which ends in a peplum below the waist, and which appears to be worn over a bodice of the same material. Seen from the back, this garment looks like a coat, but from no angle does it look like what it is, a dress.

By degrees the autumn clothes are beginning to make their appearance on the streets and in the smart restaurants. At the Ritz one sees hats which are obviously just out of their boxes from Paris. Such a hat is that of black velvet with a fan of black gaura on it, sketched at the upper left on page 41. Another very smart hat, also of black velvet, worn on the same day, had three sprays of black

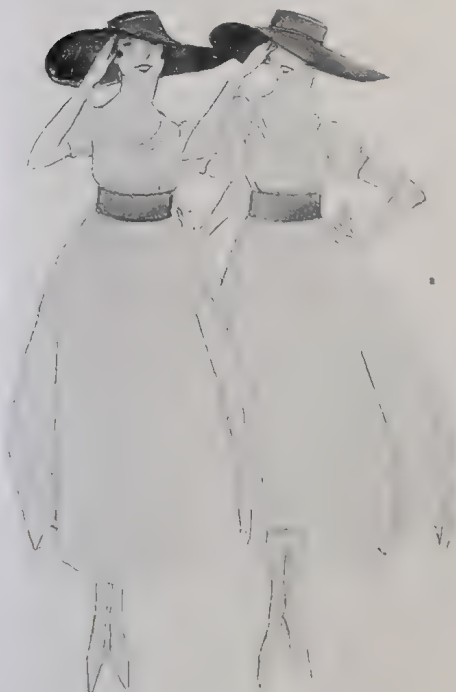
paradise at the back; this is sketched at the top of this page.

Mrs. John Wanamaker, junior, formerly Miss Pauline Disston, recently wore an interesting frock which was a forecast of the Chinese tendencies in the autumn styles. It is pictured at the lower right on this page. The skirt of dark blue satin is topped by a bodice of tan silk embroidered in a Chinese pattern, and this apron is not, as it appears, separate from the skirt, but sewn on to it. With this frock she wore a blue hat encircled with blue wheat.

On Futurity Day at Belmont Park, despite cloudy weather and a chilling breeze, a smart crowd was present. As usual, luncheon parties at the Turf and Field Club prefaced the races. Mrs. James Lowell Putnam, who was the guest of Dr. and Mrs. Preston Satterwhite, was exceedingly smart in a coat of mustard coloured cloth collared and cuffed with beaver, and a black hat turned up daringly at one side and trimmed with flat ostrich feathers of midnight blue tone; sketched at the left in group at the upper right on page 41.

Mr. and Mrs. August Belmont were, as usual, interested spectators of the events, and with them in their box was young Mrs. Morgan Belmont, who is sketched at the lower right on page 41, as she rose to watch the chestnut colt "Papp" gallop home in the feature race of the day. Her coat of smoke gray velours was topped by an old-blue sports hat, which afforded a pleasant note of colour. In the Frederick

(Continued on page 90)



This is the way the Dolly Sisters looked when they sang "Over There" at the "Farewell Camouflage" recently given at the Comedy Theatre



Mrs. John Wanamaker, junior, in a frock that shows decided Chinese tendencies

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## NEW YORK IN AUTUMN COLOURS

(Continued from page 89)

Johnson box was a very smart woman who wore the sand coloured hat faced with black and trimmed with a blue enamel buckle pictured at the right in the sketch at the upper right on page 41. Mrs. Frederick T. Frelinghuysen and Mrs. Charles Fisk, who watched the events from the porch of the club house are pictured at the lower left on page 41. Mrs. Frelinghuysen wore a mannish brown sports coat, a gray muffler, and a soft hat of Sienna yellow velours with a blue band about the crown. Mrs. Fisk's drooping hat of black faille was lined with white, and about her she had drawn a scarf of caracul. Another smart woman who watched the events from the Macomber box is sketched at the lower left on this page. Her broad black hat is trimmed with straggling black feathers which are immensely effective.

All New York these days echoes to the tramp of marching feet. Every day the realities of war are being brought more forcibly home. Never before did the city look upon such a spectacle as that which presented itself on "send off" day, when olive drab legions made their way with flashing bayonets down Fifth Avenue.



On "send off" day, one of the guests in the Vanderbilt house was gowned entirely in gray and wore a small gray hat

from there. Tiers of seats were erected in front of the William K. Vanderbilt house. The proceeds from their sale were given over to the Junior Patriots. Among those who viewed the parade from this point of vantage was Mrs. Oliver Harri-man who is sketched in the middle of page 41. She wears a hat of dull red Georgette crepe with an overlay of navy blue crepe and a floating veil of tobacco brown chiffon. From the centre window of the house a smart woman, all in gray and wearing a small gray hat, looked down upon the line of marching figures; sketched at the upper right on this page.

### A FAREWELL FOR OUR MEN

The most interesting affair given for our men in khaki was a "Farewell Camouflage" at the Comedy Theatre. This entertainment, in which Private Cornelius Vanderbilt, junior, was the leading spirit, was given for the benefit of the soldiers' war fund. The Dolly Sisters, in flat red hats, white frocks, and blue sashes, danced to the strains of "Over There." They are shown in the sketch at the lower left on page 89. Many of the actors of the evening wore khaki,—Uncle Sam's regulations in regard to uniforms are to be observed, even when the wearers become amateur actors. The matter of first importance of the evening, however, was the address that Colonel Roosevelt gave the young soldiers who crowded the upper galleries, from a stage box where he and Major-general O'Ryan viewed this entertainment in behalf of the soldiers.



In the Macomber box at the races was seen this broad black hat trimmed with straggling feathers

Early in the morning, the crowds began to assemble along the line of march, and by the time the first battalion came in view it was impossible to find standing-room on the pavements. Mrs. Vanderbilt had opened her town house for the day, and with a number of friends Mrs. French Vanderbilt viewed the parade

## THE MAGICAL TUNIC

(Continued from page 43)

A slip of black satin made on long slim lines, cut with a low neck and with well-tailored armholes—which should be finished with a narrow edging of lace or fluted net—begins the day. For morning wear or shopping, a tunic of navy serge or black gabardine may be worn over this slip. This tunic of serge should be simply trimmed with stitching in silk floss or with narrow soutache braid, and tiny buttons in brass or steel make a particularly good finish for the serge dress.

For afternoon occasions or for the matinee, the tunic may be of chiffon velvet, satin, chiffon, or Georgette crepe, and it may still be worn over the same black satin slip. Very little trimming is needed on tunics made of these materials; fur is used in narrow bands, and embroidery in dull metal thread is effective. One tunic shown at the recent Paris openings was of black satin lined with white crepe de

Chine and was charming. With a slip of black, however, one need not necessarily adhere to black for the accompanying tunics; soft dull shades may be used, such as gray, taupe, old-blue, and deep rose.

For formal afternoon or evening wear, the tunic is naturally more elaborate, and of the laces for trimming, Chantilly is the most fashionable. Black chiffon and combinations of net and lace are also very much used, and with these a very little elaboration goes a long way; touches of fur and embroidery in silk and metal are quite sufficient.

The white satin slip is principally for the evening, but sometimes, for afternoon wear, it is used with an overtunic of dark chiffon or black lace. At winter resorts and in the country, tunics of white crepe de Chine or satin or white embroidered chiffon have won for themselves an established place in the wardrobe.





Goldberg

The débutante's motor coat is a soft, warm, all-enveloping garment of black duvetyn lined with a knitted woollen material striped gray and black. Coat and hat to match by Lanvin, imported by Mac Veady

## BEING DRESSED for ONE'S DEBUT

(Continued from page 37)

The superlatively smart débutante wears a veil on the street. It is, as a rule, a veil that is practically invisible, consisting of a fine wide-meshed net; sometimes, however, the dotted veil, if the dot is neither too large nor too small, may be worn, and she is even permitted a veil with a small widely scattered figure. There is a new French veil with a small Chinese motif scattered through it, and this is exceedingly smart for a young girl.

### THE JEWELS OF THE DÉBUTANTE

The débutante's jewelry should be chosen with the greatest care. She may wear pearls, even in the daytime, if they are small. She may also wear turquoise and coral or almost any of the precious stones, if small in size and delicately set. A charming effect may be obtained with some of the new dyed stones. With the coiffure at the top of page 34, in which delphinium blue ribbon is used, the débutante might wear a string of crystal beads dyed in the same shade as the ribbon; with a pale rose ribbon in the same coiffure, she might wear a string of agate beads dyed a faded rose tone. For day wear with a dark blue velvet dress, a long chain of delicately carved white jade beads would be very lovely. Enamelled jewelry is especially appropriate for a young girl because of the extremely delicate colour effects which can be obtained in it.

Among other jewels which custom permits the débutante to wear is a bar pin

of diamonds and sapphires set in platinum. With a tailored costume, few ornaments are smarter for a young girl than the severe one formed by a narrow black grosgrain ribbon on which is set some unusual ornament, either a quaintly old-fashioned piece or some of the newest designs in jade or semi-precious stones.

### A DÉBUTANTE'S LINGERIE

Crêpe de Chine and exquisitely fine handkerchief linen are the materials most appropriate for the dainty lingerie of the débutante and the trimmings are of the simplest. The crêpe de Chine is often hemstitched with a somewhat heavy silk, and it may be embroidered in pastel colours, but the motifs used for the embroidery should be small and delicate. The linen is embroidered with similar delicacy and may be run with fine hemstitching or drawn-work. For petticoats for daytime wear, the débutante could hardly make a better choice than those of Italian silk, which are to be had made with a tucked hem or a deep fringe and in white, gray, or various dull colours.

The lingerie of the débutante should follow the same rule of delicacy and daintiness. It may be lace-trimmed, but the lace should be of fine pattern, and the embroidery used should be a delicate tracery. There is some new lingerie from Paris which would be lovely for a young girl. It is of crêpe de Chine and is trimmed on all the edges with puffings of net set between hemstitched bands of crêpe de Chine.

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# EACH THOUGHT A PURL

(Continued from page 51)

ly learned that code by heart. These books on knitting are the original problem novels. Each direction looks like the result of an attempt to play Dvorak's "Humoresque" on the typewriter. Little gems like this appear continually: k 1, p 1, \*p 2, k 2, slip 1 st, p 3, k 3\*, bo 27, p 2, k 2, repeat from \*. Asterisks are sprinkled generously through the page. There are as many asterisks in a book of knitting instructions as there are in an Elinor Glyn novel—only, in an Elinor Glyn novel, one knows what they mean.

No, there is no help in these booklets. The only way to find out how to make a garment is to get explicit instructions from at least six accomplished knitters, and then go away to some quiet place and figure it out for yourself.

who never appear to pay the slightest attention to the ultimate ends of the garments they knit,—yet who evolve absolutely flawless articles.

But all the knitted articles are, alas, not flawless. There are many knitters who seem to suffer under mistaken ideas of the minimum size of the men who enlist in the army or the navy. They make child's size sweaters and socks, charming little trifles and beautifully made, but scarcely serviceable. Then when the garments are refused, they become exceedingly bitter. They make caustic remarks about the way the government is running this war, and feel generally that they have cast their purls before swine.

Some of the most unspeakable horrors of war are being manufactured right here at home. The sweaters and socks, the helmets and wristlets,—some of these are the true atrocities. Amateur knitters really ought to take a few elementary lessons in anatomy. There are socks that resemble sleeping-bags, there are helmets that are nothing but individual suffocations, there are sweaters that only require hooks at the ends to form excellent hammocks. And as for the mufflers and wristlets that are wished on our sailors,—well, Heaven pity the men at sea!

YOU CAN REALLY KNIT YOUR BIT

But these, fortunately, are but few. Most of the knitted garments are really made with concessions to the human form. There is a good reason for all this knitting—it is the way that every woman can do her really worthy bit. There are those who say it is a colossal waste of time and speak tiresomely of machines to do the work, but they have not thought much about it. Let there be machines, by all means, to turn out knitted garments—but let women keep up their work, just the same. For it means that every moment that would otherwise be idle is turned to account for our army and navy. One's knitting can be carried everywhere with one and there are surprisingly many odd moments, through the long day, when one can accomplish a row or two. And each row means just that much more comfort for the "Sammies"—and, therefore, just that much less comfort for the Kaiser.

## KNITTERS, ACCORDING TO GROUPS

It's really amazing to see how much of her personality a woman can inject into her manner of knitting; it's startling to find out how many ways there are of doing the same thing. Some women use their needles with dexterous ease; others handle them as if they were a pair of oars. Some pass the worsted over the needle with a quick turn of a graceful wrist; others use a sort of Australian crawl stroke. Some purl faster than the eye can see; others do it with the movements of a small child using a knife and fork for the first time. There are some who can gaze upon the surrounding landscape, who can even talk and laugh gaily, while their needles are ceaselessly busy. There are others, again, who never take their eyes from their work, who know nothing that is going on in the world about them, who answer questions only with an abstracted "knit two, purl four." There are conscientious souls who knit each stitch with exquisite care, who painstakingly rip out almost invisible flaws, who do everything strictly according to Hoyle. If the house were to burst into flames, and a scorched smoke-begrimed fireman were to appear at the window, shouting, "Quick, come down this ladder before the floor caves in!"—they would answer, impatiently, "Just a minute, till I finish this row." Then there are the adventurous knitters, who invent directions as they go along, who never dream of measuring,

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ROLLS HOUSE,  
BREAM'S BUILDINGS,  
E.C.

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 53)

and narrow bands on the skirt. The tight bodice is of black chiffon velvet and buttons at one side. Fur finishes the sleeves, and the underbodice is of flesh chiffon, finely tucked. It may be had to measure for \$140.

Silver gauze and all metal cloths and laces are very smart for evening wear for the young girl, and nothing could be prettier. The underslip of the frock sketched in the middle of page 52 is of pale blue and silver metal cloth finely tucked across the skirt in wide groups. An overskirt of white chiffon cloth hangs in panels and the bodice of white chiffon over metal cloth is trimmed with tails of ermine. This gown may be had made in different colour combinations and to measure for \$125.

The informal evening gown at the upper left on page 53 is of taupe satin ribbon, crushed raspberry chiffon, and old-blue chiffon, hemstitched together with taupe silk thread. It is made over a foundation of taupe satin, the sleeves hang in long, loose, draped panels, and there is a panel train of the material. The girdle is of old-blue and rose satin in brighter shades. The costume is suited

to the hostess on those occasions when she entertains in her own home. It may be had in different combinations and made to order for \$175.

At the top of page 53, second from the right, is an elaborate costume for the opera; it may be had in brocade in white and silver or in black and gold. Touches of colour are used very effectively in combination with the gold or silver and sometimes with both. As illustrated, this gown is in white brocade with silver and is draped up at one side with a suggestion of a bustle at the back. The low bodice is of the brocade filled in with white tulle, and a fluted ruffle of the tulle follows the line of the drapery at the side. A soft crushed girdle is of white, orchid, old-blue, and black satin. The price of this gown is \$175.

The evening cape-coat which is sketched at the bottom of page 53 is made in white venetienne velvet, corded, and is lined with white satin or silver tissue. It has a deep collar and cuffs of taupe gray flying squirrel. The wrap is really a cape, but sleeves are formed by tacking the front and back sections together, and outlining these stitchings with cords of the velvet. This wrap is priced at \$200.

## SENT POST FREE.

Dainty Catalogue of 800 illustrations of Conven-made Lingerie and Layettes. All garments are cut in Paris workrooms and Hand Sewn in French Convents. Ex-remely low prices. Chemises, Knickers (closed and open), Camisoles (with and without sleeves), from 3/11 each; Nightdresses, from 7/11; Chic Boudoir Caps, from 2/11; Children's Dresses, from 4/11; Knickers, 2/-; Petticoats, 2/11; Yokes, 1/11; Day Gowns, 8/11; Nightdresses, 3/11. Every garment Hand Sewn and Hand Embroidered. Call, or write for Catalogue.

CAROLINE, Ltd. 24 New Bond Street, LONDON W. 1

BRITISH MADE

# SALASPIN

TRADE MARK  
REPLACES GERMAN ASPIRIN

for the speedy relief of—  
HEADACHE,  
COLD in the HEAD,  
RHEUMATISM,  
TOOTHACHE,  
and all Nervous Pains.

Of Chemists  
Everywhere,  
1/- (25 tablets)  
3/- (100 tablets)

Sole Makers:  
T. Kerfoot & Co.  
Bardley,  
Lancs.





Scissors, needles, shoe-laces, buttons, thread, and assorted safety-pins are all in the sewing-kit; \$1



## WHAT COMFORT KITS ARE MADE OF

(Continued from page 73)

handled and at the same time weather-proof and strong. All your careful packing of the contents of a box is of no avail unless the box is lined or wrapped with some weather-proof material.

The American Red Cross is wrapping its supplies and lining its packing-cases with a particularly strong and fibrous paper that is reinforced with cloth. This paper, astounding as it may sound, is

storm-proof, and soak-proof; water will not soak through it, even if the package lies around on a railroad platform for hours,—and they always do. It is dust- and dirt-proof, and airtight too; and food that has been wrapped in it will absorb no odour from it.—it is odourless. This paper comes in 100-yard rolls and is 36, 40, and 48 inches wide; the yard-width is usually found to be a convenient size.



This flash-light clips to the pocket; \$1



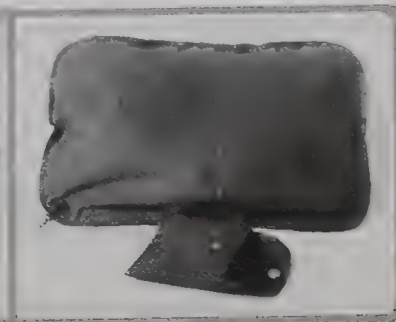
A washing-set with a collapsible wash-bowl; \$5.75



A magnifying-glass that folds; \$1



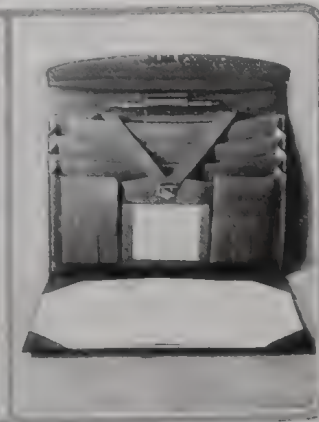
These soft khaki slippers with leather soles fold into a case; the price, \$3



This khaki comfort cushion folds into the khaki case shown with it; \$2



When it's all put away this poker set takes on the harmless appearance of two small books; \$5.50; domino cards in blue leather case, \$1.50



A khaki folding writing-case contains address and engagement books and calendar; \$12

## WHAT'S BUILT IN THE CAR

The excellence of a production can be gauged by its second-hand value. Standard 12-16 h.p.

## SUNBEAM

cars made by us in 1914 and sold for £446 · 10 · 0 retail have a present market value of from £500 to £595, and that after 3 YEARS' HARD SERVICE

**SUNBEAM, 12-16 h.p., 1914, late model.** 5 detachable wheels painted green, upholstered in green, sliding front seats, speedometer clock, man hood, and is as new for its age; £595.

**SUNBEAM, 12-16 h.p., 1914, September.** 5 seater body with sliding front seats, 5 detachable wheels, clock, speedometer, sliding front seat, dash, ash can, full equipment, etc. and is as new for its age; £575.

**SUNBEAM, 12-16 h.p., 1914, 5 seater, sliding front seats, perfect; £575.**

These extracts are taken from the second-hand car advertisements appearing in the Trade Papers.

The Sunbeam experience of standardising extra-efficiency in the guise of the increasing numbers of

### SUNBEAM-COATALEN AIRCRAFT ENGINES

Involving perfection of design, workmanship and material must inevitably exercise its influence on our post-war productions.

**THE SUNBEAM MOTOR CAR CO., Ltd.**  
Head Office and Works: **WOLVERHAMPTON.**  
Manchester Showrooms: **112 DEANS GATE.**  
London and District Agents for Cars: **J. KEELE, Ltd., 72 New Bond Street, W.**

## Raie et Cie.

65 HAYMARKET  
S.W. 1

### The Woman's Shop of London

where Ladies can  
Dress smartly to  
suit their pocket,  
Be coiffured  
manicured, and  
Massaged,

also be

Completely fitted out  
from head to foot  
in original style,  
all on the premises

## The Restoration of Fine Cloths

How Three Ladies effected a Patriotic  
Salvage of Linen.

"A Nurse-Discovers." Beaminstre, Dorset.  
"gentle's Discovery." Miss — would like  
to see the tube of Movol, for which she encloses a postal order for 1/2. She is a nurse-discoverer, and so gets many stains on her aprons, and she thinks Movol acts wonderfully.



"A Wonderful  
Stain Remover."

— Hand Laundry.  
Please supply 5/-  
Movol for use in  
our Laundry, for  
we have found it  
a wonderful stain  
remover.  
(Miss) H. J.

"Stains Removed." I used the contents of  
from 1 1/2 doz. 1/- tube on 1 1/2 doz. hand-  
kerchiefs, most badly  
marked with iron-mould,  
and which were useless in the condition  
they were in—now quite clear. B. T.

THIS Salvage of Linen can be attempted  
equally successfully by every one of  
our readers. There is no risk of in-  
juring the finest fabric—Movol can be  
used without fear on old lace, etc. Salts  
of Lemon, etc., are entirely superseded  
by this entirely British invention, which is  
manufactured

by the well-  
known firm of  
W. Edge & Sons,  
Ltd., Bolton,  
and sold in 1/-  
and 6d. tubes  
by Ironmongers,  
Chemists, and  
Stores every-  
where.

P.S.—Movol quick-  
ly removes disin-  
fectant stains from  
Hospital Linen.

Iron-mould, Rust, Fruit,  
Medicine, Disinfectant,  
and Ink Stains removed  
without injury to the  
fabric by

**MOVOL**

**W. EDGE & SONS, Ltd.**  
**BOLTON.**



(Continued from page 57)

# THE SYMBOL OF SUPREMACY

## Abdo

SELF-ADJUSTING

### SELF-ADJUSTING CORSET.

THE MOST  
PERFECT  
CORSET EVER  
INVENTED  
FOR AVERAGE  
& FULL  
FIGURES



No. 445. 16/11  
In White and Sky,  
or Black and Sky,  
Broché. Low Bust,  
Medium Depth



No. 444. Same  
Colours and Style,  
but higher  
in Bust. 16/11



No. 807. 25/-  
In Superfine White  
Coutil. Low Bust.  
Deep over Hips.



No. 223. 12/6  
In White and Dove  
Coutil. Low Bust,  
Medium Depth.

The Secret is the  
Self-Adjusting Band

which ensures

PERFECT REDUCTION,  
ABSOLUTE FREEDOM,  
COMPLETE SUPPORT,  
and  
SUPREME COMFORT.

So confident are we of the supremacy of the "ABDO" that, should it not give you the utmost satisfaction, we will, if returned within a reasonable period, immediately send you a new pair free of charge.

ENTIRELY BRITISH MANUFACTURE THROUGHOUT.  
ENDORSED BY THE INSTITUTE OF HYGIENE.  
EVERY PAIR GUARANTEED.

Write for the "Book of the Abdo Corset"  
FREE AND POST PAID

**Wm. WHITELEY LTD.**  
QUEEN'S ROAD LONDON W. 2.

groom. And she is called the "chief bridesmaid." Perhaps this sounds somewhat like a title bestowed on a hospital functionary—but that cannot be helped.

The American custom of naming sons and grandsons and even great-grandsons, after the founder of a family is very confusing, not only to foreigners but also to ourselves. There should be a simple common-sense rule, and there really is one, but, unfortunately, its breach is more frequent than its observance. Here, for instance, is John Smith, a notable citizen who has established for himself a name of renown. It is natural, especially in a commercial country where a son is expected to succeed his father in the conduct of a business, to perpetuate the Christian as well as the surname; thus the original John Smith will name one of his sons, presumably the eldest, John, after himself. This young man is John Smith, junior, until the death of his father, when he becomes John Smith; and the original John Smith may live to see several generations of his descendants, in each of which there will no doubt be a John Smith. If John Smith, junior, marries and has a son or sons, one of these, presumably the eldest, will bear the same name as his father. During his grandfather's lifetime he should be known as John, 3rd. Thus, in the unbroken line, there is John Smith, John Smith, junior, and John Smith, 3rd,—which is exceedingly simple. To take a personal example, the late Elisha Dyer, when a young man, called himself Elisha Dyer, 3rd, because his grandfather and father, both Elisha Dyers and men of national fame, were living. When his grandfather died he became Elisha Dyer, junior, and eventually he succeeded to Elisha Dyer.

#### HOW TO HAND DOWN A NAME

But suppose we have John Smith and his son, John Smith, junior, and the latter either dies without having a son or has one to whom he gives some other name than John: would the son of this son—the fourth in descent from the original John—if named after his grandfather, be John, junior, or John, 2nd? The breaking of the direct line changes the nomenclature. The son of the younger son should be John, 2nd, not John, junior, unless there is a special reason for having a John, junior, in the family. Since, in such a case as this, there is no John, junior, in the direct line, it would seem correct that the John fourth in descent should succeed to this title. Again, the Wanamaker family furnishes an actual case in point. John Wanamaker had several sons; but his son John, who, I believe, was known as John, junior, had no son by the name of John. Rodman Wanamaker, a younger son of John Wanamaker, named his boy John, after his grandfather. According to the rule, this boy would have been John, 3rd, during the lifetime of his uncle, and afterward he would have been John, 2nd. But there are doubtless family reasons why the son of Mr. Rodman Wanamaker should take the name of his grandfather, so that he has been called John Wanamaker, junior.

The Astors and Vanderbilts, who have preserved the names of John Jacob and Cornelius, have in some generations criss-crossed, so to speak, thus avoiding confusion. There has always been, since the establishment of the family by its founder, a John Jacob Astor and likewise a Cornelius Vanderbilt, but sometimes not in the same line. The first John Jacob Astor had two sons; the elder, John Jacob, junior, was an invalid and died unmarried, and the name was perpetuated by William B. Astor. His eldest son was John Jacob Astor, who gave to his son, the fourth in descent, the name of William Waldorf—while his brother William

called his son, fourth in descent, John Jacob. This last John Jacob, during the life of his uncle, was called John Jacob, junior, although really he should have been John Jacob, 2nd. In order to prevent confusion he named his son, who was the fifth in descent, William Vincent. His second son, born after the death of his father, who was lost on the Titanic, has been christened John Jacob; but he has never been called, except by the newspapers, John Jacob, junior. William Waldorf Astor's second son in the same line of descent is John Jacob Astor. As he has recently married, and there may be children, the question as to who is John Jacob Astor, junior, is now a bit perplexing, but may be settled one day.

#### ON THE OTHER SIDE

Such difficulties as these do not occur in England or on the Continent. In all titled families the eldest son is designated by his own title, which is a different one from that of his father. For instance, the heir of a duke is always a lord; then the duke is called simply by his title, and the heir usually takes a special name of some other title—all these families, down almost to the baronetage, have half a dozen or more lying around loose—so there is never any confusion. And junior and 2nd are not used. For instance, the Duke of Marlborough's heir is the Marquis of Blandford, colloquially, Lord Blandford, and Lord Mandeville is the eldest boy of the Duke of Manchester. The grandsons, during the life of their grandfather, would use their Christian names preceded by the title, lord, until they succeeded in turn to their father's title. In continental families, the eldest son of a duke frequently has the title of prince. In Italy, all sons of dukes are dons—as Don Stanislas or Don Auguste—and they all have a number of Christian names, so that there is no confusion. In commoners' families, however, there is generally some distinction made in the middle name, and English people and continentals never use a middle initial. Thus a man who would call himself Lemuel B. Smithers on this side of the water would be Lemuel Benjamin Smithers over there. I think it would be so much better if we Americans would adhere strictly to senior, junior, and 3rd in the unbroken direct line; and 2nd and 3rd in other cases. It would simplify matters.

We learn by the force of contrasts. Have you read carefully the September general orders issued by Pershing? They are the result of a month's practical schooling abroad and, though we are fed up on war literature, there is a lesson in this for all of us: "The conditions under which our troops are serving in Europe are such as to require the most scrupulous observance of uniform regulations. Not only is the disciplinary effect of mixed and careless dress bad, but the conspicuous position in a foreign land which our officers and men occupy makes every slouchy officer and man a reflection on the whole American army." In the past, these words could have applied with equal force to many of our fellow citizens, who were worthy civilians, travelling abroad. Not so long ago, they might with profit have been taken to heart by a class of men who thought it smart to disregard certain simple rules concerning dress and manners.

Apropos of the army, the regulations insist on white shirts and collars for officers on leave or on detached duty; otherwise the olive drab shirt and the service coat are obligatory. Also, General Pershing has spoken of knitted caps to be worn under helmets, although the campaign hat is the orthodox headgear. I suppose the other is for trench work. However, here is something more for sister Susie and her knitting needles.



## THE INCOMPLETE LETTER-WRITER

(Continued from page 57)

the second sort booms forth, "Very nice, dear. But let's make it 'A' next time."

The prize-winning parent, and the only one that stands a chance of making a delightful original Complete Letter-Writer out of the egregiously incomplete ones existing at school now, is the one who dares descend from the impressive, but lonely, heights of parenthood and put himself or herself passionately and persistently in the young writer's place at that battle-scarred Sunday afternoon desk. We know a certain sunlit person who bears a small white scar on her wrist, burned there with a hot darning-needle when she was sixteen. "I did it," she says, "to keep myself from ever forgetting how people of sixteen feel." If ever she is elevated to parenthood the letters that come to her from boarding-school will be glorious and real. They will be funny and touching and confidential and long and surprising,—and very, very important. Maybe one will begin:

Dear Mother-Person,

Last night at the Christmas Dance—only imagine it—Queenie's brother kissed me. The terrible part is I liked it. But I told him he mustn't do it again and

he didn't . . . but I wasn't really angry.

Dearest dad,

I put on some rouge yesterday, but afterward I thought how you would hate it and threw the stuff out of the window.

Your loving

MABELLE.

P. S. It cost a dollar. Do you think it would be unlogical to ask you to add this amount to next month's allowance?

M.

or

I read Queenie some of my poems last night, and she really believes I have genius. Do you suppose I have? Sometimes I wake up in the night and think really remarkable things.

The letters that our prize parent will receive may not be altogether well spelled and the paragraph architecture may be a bit futuristic, but through them will shine the light that is to continue saving the world from stodginess and conformity, from torpor and hypocrisy and spiritual death—the radiant, golden light of youth.

## BY COOPERATION OF CLIENT AND DECORATOR

(Continued from page 60)

of cooperation with the client, rather than the imposing of a fixed decorative scheme, these rooms show the individuality to be attained by such cooperation and the admirable results which may be obtained by adapting old furniture to a new house and skilfully combining it with the requisite new pieces.

At the bottom of page 61 and at the upper left on page 60 are two views of the morning-room, duly enlivened by gay flowered chintz. The walls are in cream colour, simply panelled with mouldings, and the wall-brackets harmonize with the wall. The colours in this room are derived from the chintz which is used for furniture covering and for the hangings. This chintz has a soft cream ground patterned with turquoise bowls filled with mauve and pink flowers. The turquoise blue of this chintz becomes the colour of the painted console tables on either side of the chintz-covered sofa, and also of several other pieces of furniture. The mauve in two shades is used in the silk coverings of the pillows and darkened to plum colour in the lamps, and the turquoise blue storks on the mantel stand on mauve bases. Black lacquer furniture and Chipendale mahogany were used by Mrs. Buel to provide the accents for the room.

### A COLOUR SCHEME FOR CHINTZ

The living-room, views of which are reproduced on page 60, at the bottom and at the upper right, also makes use of chintz and its colours. The walls in this room, also, are panelled with mouldings; they are painted a soft gray, and the hangings, which are of gauze, lined and interlined and having the appearance of taffeta, are of the mulberry which is the

darkest shade of the chintz. This chintz is a brilliant affair which counteracts the slightly sober mulberry tones by a gold ground and birds of sapphire blue on gray green branches, with blossoms shading from rose to mulberry. Blue taffeta of a shade slightly lighter than the birds makes the pillows on the chintz-covered sofa, and much of the furniture is painted the gray green of the chintz foliage. Near the fireplace is a davenport covered with a mulberry and gold striped damask. Bowls of sapphire blue Chinese glass stand on either end of the mantel, and the Chinese goddess of Happiness sits between. The excellent prints, well-hung in the panels, add their note of distinction. The wall-lights have shades of lacquer to harmonize with the wall and are edged with tiny bands in mulberry. The carpet here, as throughout the house, is of a neutral tone.

### THE MODERNIZING INFLUENCE OF PAINT

The dining-room illustrates the rejuvenating of furniture by paint, for most of this furniture is not new but has been cleverly adapted to suit the room. Walls and woodwork here are of ivory colour, and the furniture has been painted to match the walls and enlivened by their lines of brilliant blue. The hangings of old-fashioned, black, glazed chintz patterned with baskets of fruit and with flowers in salmon pink have a binding of the same bright blue. Dark colours are effectively used throughout the room to balance the strong note of the chintz. The table in this room is only a temporary tenant, pending the arrival of one lighter in line to accord with chairs and sideboard. The mantelpiece is of marble.



## UNWIN & ALBERT

Court Hairdressers & Posticheurs

Established

100 Years



### HEALTH & GROWTH of the HAIR

100 Years' Practical Experience.

We have made the treatment of the Hair and Scalp a Life-long Study.

Consultations free.

Call or write. Letters will receive careful consideration.

### CAMOMILE TONIC SHAMPOO POWDER

Brightening the Hair, leaving it beautifully Soft and Fluffy.

In Packets 1/- each.  
6 for 5/6, post free.

### THE JULIA JAMES COIFFURE

Dressed with our "Simplex" Transformations with new Natural Parting. A Perfect Copy of Nature.

To possess the Best it is essential that the Transformation be a "Simplex," which is our latest creation, and it stands pre-eminently apart from all others in its perfection

PRICE from £7 7s. SEMI-TRANSFORMATION from £4 4s.

MADE ONLY IN NATURAL WAVY HAIR

6 BELGRAVE MANSIONS  
GROSVENOR GARDENS, LONDON S.W. 1

## GREY HAIR Permanently Banished

How to look 10 to 15 years younger at trifling cost.

A distinguished French doctor (now attached to the French Army Medical Corps) has discovered how to make every grey hair recover its lost natural colour. This method does not paint on, but restores each hair from the centre outwards. The method (used by 500 Royal Court and other leading hairdressers) is simple and inexpensive. Anyone can use it. No one can tell you have used it. People will, of course, say, "Why!

how much younger you look!" But they won't know how or why—unless you tell them. Colour lasts, too. No unnatural metallic glitter. Washing, shampooing, curling, waving, even perspiration or Turkish baths make no difference to the restored colour. Lotions, brillianines, tonics, and dressings only improve the treatment.

How great a disadvantage grey hair is can quickly be appreciated by placing the edge of a hand-mirror along the line, so reflecting a complete head. The reflection from the left is of a woman whose apparent age is anything from forty to fifty. Next, reverse the mirror. The reflection now shown is of a



woman after hair has been treated with "INECTO," the name given to this new process. What a wonderful difference! The first impression is of a woman—"passée." The second shows a woman of youthful mien, possessing again all her charm and attractiveness.

Call or write for the new "INECTO" booklet, "A Word of Advice to the Grey" (gratis and post free). In addition to full particulars of "INECTO," the booklet also contains much that is interesting and confidential to Ladies.

### "INECTO" SALONS (Dept. V)

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LONDON W. 1.

Phone:  
Mayfair 3059.

(Near Selfridge's)

Consultations Free.



# URODONAL

## and Rheumatism

Is it advisable for rheumatic subjects to go to the seaside? Does sea-air itself aggravate rheumatic pains? We may be permitted to have certain doubts on the subject. There is, nevertheless, the fact of the dampness in the atmosphere, which is supposed to incline to over-production of uric acid. But is it indisputably proved that dampness is such a potent factor in arthritic diseases? For my own part I know some rheumatic patients who suffer more in proportion to the weather being hot and dry, whereas they experience relief when it is damp. Rheumatism is certainly the most capricious of diseases, and does not conform to any rules. It is true that at the seaside people are not so careful about the amount of clothing worn, and also neglect ordinary precautions; a sudden shower overtakes them, or they sit about in cool or damp spots. Still more probable is the fact that when on their holidays they are apt to be indiscreet in regard to diet. The natural and inevitable consequence is an increase of uric acid, which, in the absence of sufficient exercise to consume the waste products, is likely to cause an attack of rheumatism. *Sea-air in itself has nothing to do with this*; mountain air, or even flat country or woods, would have the same effect if they inclined in the least towards increased appetite.

We must therefore conclude that a stay at the seaside is not contra-indicated for rheumatic subjects.

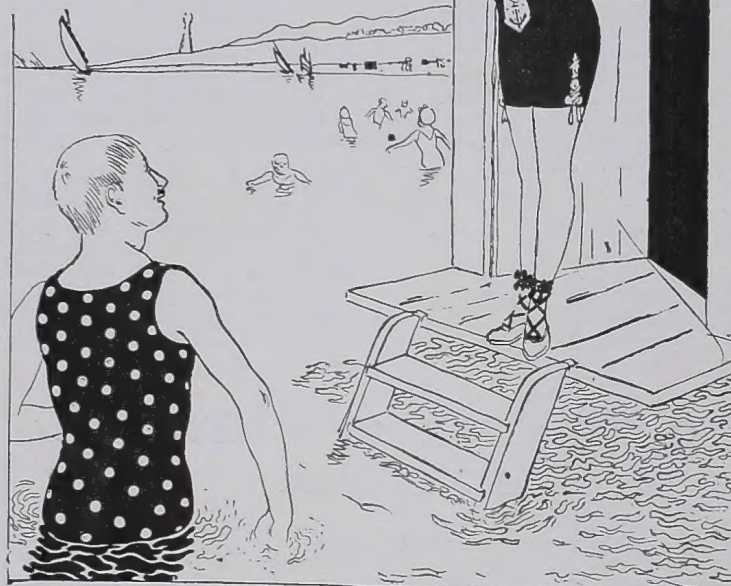
Precautions must, of course, be taken, and the best way of preventing attacking attacks of rheumatism at the seaside, or anywhere else, is to neutralize the drawbacks caused by humidity and the risks of over-eating or other imprudencies. The only thing to do, therefore, is to remedy the over-production of uric acid by dissolving and eliminating it as fast as it is formed. This is easily effected with the help of URODONAL, which is not only the most powerful solvent of uric acid (37 times more active than *lithia*), but also the most efficient preventive agent against the formation and accumulation of this poison in the system.

Dr. DAURIAN, Paris Medical Faculty

Price 5/- and 12/- per bottle.

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W.1. Write for explanatory booklet.

**RHEUMATISM  
GOUT, GRAVEL  
NEURALGIA  
SCIATICA  
ARTERIO-  
SCLEROSIS  
OBESITY, ACIDITY**



"I thought you were forbidden to bathe on account of your Rheumatism?"  
"Oh, but now I take URODONAL I no longer suffer from Rheumatism."

# GLOBÉOL

## THE IDEAL TONIC

Anæmia  
Debility

Neurasthenia  
Overstrain



Hastens  
Convalescence

Increases  
Vitality

Price 5/- per bottle.

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W.1. Write for explanatory booklets.

# JUBOL

## PHYSIOLOGICAL LAXATIVE

Constipation - Enteritis - Mucus-Colitis

The "social danger" attending the indiscriminate use of purgatives has been pointed out by eminent physicians. JUBOL, however, is not a purgative in the usual sense of the word. It merely assists Nature in its normal functions. Its use does not become a habit, nor is it necessary to increase the dose, as is the case with ordinary purgatives. On the contrary, the dose can be usually reduced in a very short time.

## JUBOL

Prevents  
Appendicitis,  
Enteritis,  
and  
Obesity.

Preserves  
the  
harmonious  
curves  
of the  
figure.



"There is no possible doubt about it, my dear friend. Your attack of Enteritis is the inevitable result of taking too many purgatives, which are a positive social danger. But with JUBOL there is no risk of this kind. In a very short time JUBOL will effect a real 're-education' of your intestine which is now suffering from the ill-effects of purgatives."

Price 5/- per box. (Complete course of 6 boxes, 29/6.)

Prepared at Chatelain's Laboratories, Paris. Obtainable from all Chemists and Drug Stores, or direct, post free, from the British and Colonial Agents, **HEPPELLS**, Pharmacists, 164 Piccadilly, London W.1. Write for explanatory booklets.



# REED & BARTON

ESTABLISHED 1824

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FIFTH AVENUE AT 32<sup>ND</sup> STREET

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NEW YORK



STERLING SILVER  
PRECIOUS STONES  
PLATINUM AND GOLD JEWELRY  
WATCHES, CLOCKS  
LEATHER GOODS, STATIONERY  
CANES, UMBRELLAS







Victrola XVII, \$250  
 Victrola XVII, electric, \$300  
 Mahogany or Oak

**L**istening to the Victrola  
 fifteen minutes a day will alter  
 and brighten your whole life

because it brings to you the music  
 of the world's greatest artists to  
 cheer, refine, educate and uplift

Victors and Victrolas \$10 to \$400

# Victrola

**Important Notice.** Victor Records and Victor Machines are scientifically co-ordinated and synchronized by our special processes of manufacture, and their use, one with the other, is absolutely essential to a perfect Victor reproduction.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.



"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only.

**Warning:** The use of the word Victrola upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.